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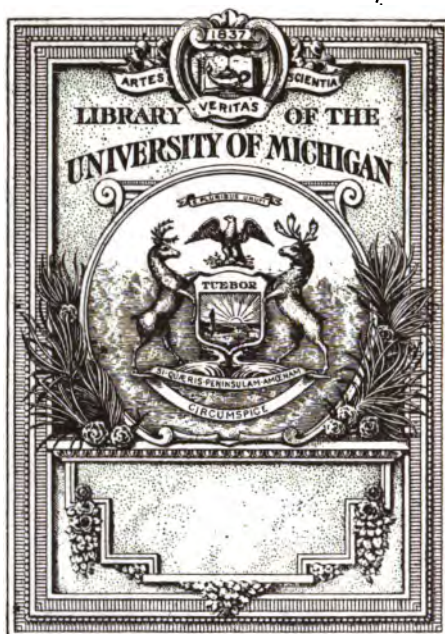
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ADVERTISE!

BY

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Stores Company, of Denver*

ILLUSTRATIONS BY

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D. C. HEATH & CO., PUBLISHERS

BOSTON

NEW YORK

CHICAGO

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By D. C. Heath & Co.

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9-3-1918

ADVERTISE!

ADVERTISING supplies almost every great lack; from the lack of personality to the lack of business; from the lack of a vocation to the lack of interest.

The word "advertise" brings to-day a special message of hope to the human race, for it is the whole solution of the Reconstruction Period.

It is impossible to succeed in any walk of life to-day without a knowledge of the value of advertising. A calling in itself, it is the gateway to innumerable other vocations.

In the broader sense advertising includes the very clothes you wear and the way you speak.

Whether you are a buyer of advertising or a student of advertising or only a reader of advertising, it behooves you now as never before to understand its principles, for consciously or unconsciously it is one of the ruling forces of your life!

Note to Teachers and Students

Answers to questions at the conclusions of the chapters of this book should be retained and filed in folders, in order that work may be compared and revised from time to time. This will enable the student to note his progress and to work out a thorough course in advertising.

Outside reading may be suggested by the instructor with special attention to the reference books mentioned.

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THE TEN COMMANDMENTS OF ADVERTISING

Be Human.

Be Interesting.

Be Easy to Understand.

Be Easy to Read.

Be Humorous, when you can.

Be Unusual.

Be Unexpected.

Be Tempting.

Be Subtle.

Be Positive.

*Advertising is a chain of ideas,
carefully linked together, force-
fully expressed, and scientifi-
cally calculated to produce a
cumulative reaction upon a
definite group of people.*

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CHAPTER I

THE POINT OF CONTACT

FIRST of all it is necessary to find a human point of contact with the reader of your advertisement.

The most shop-worn tradition of advertising is "dignity." There is a certain stilted style of statement, adopted by many concerns, which, for interest, reminds one of a legal document. Such advertisements strut into the light of publicity much in the fashion of the vestrymen walking down the aisle in church with the collection plates. These advertisements always look the same, are usually set in the same kind of type, have very much the same wording and are addressed to and are probably ignored by about the same people.

Advertising based solely upon dignity resembles an austere, cold individual who always seems to be "wearing his face." There are people like this. They never say one single human thing. They leave one wondering what

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they would be like if they broke down and were natural.

Dignity is a sort of cloak. There is a cold, formal indifference about it. There is a distinct withdrawal in it. It lacks warmth, and it fails to find the point of contact.

On the other hand, in order to be interesting one does not need to be undignified, but dignity certainly should not be the principal impression conveyed by an advertisement. The advertisement which successfully holds the interest of its readers may let dignity take care of itself.

"Reason Why Copy," or the argumentative style of advertising, often fails to make the point of contact.

There is no appeal to reason in "It Floats," that remarkable piece of advertising put out by Ivory Soap. Nebular as a soap bubble, there is a subtle, convincing suggestion in those two little words, that against all your reason persuades you that a floating soap possesses a superiority over one that will not float.

Here is a splendid illustration of advertising that reaches a human point of contact beyond reason — an advertisement so good that it can and should be used as long as the soap is manufactured. There is an elusive quality about

THE POINT OF CONTACT

that advertisement "It Floats" that is the direct product of advertising genius in its most condensed and strongest form.

Advertising should be a response to human needs. In order to become master of effective advertising, it is above all necessary to study life — to find out the thousand and one ways by which the desires of people for advertised articles may be aroused.

Life is full of effective advertisements which never find their way into print, because no real advertiser is on the spot to see them. Other advertisements remain unwritten because the writer has no imagination and cannot see the romance and human interest in the article.

The real reason to-day for a great deal of the much-condemned sale advertising is that writers of advertising have failed to create the demand on any other score than that of price. They have not even glimpsed the possibilities of the thing to be advertised.

There is no question that sale advertising will have to be moderated and treated solely for its news value, and that the day of the fake advertiser is past. While there is undoubtedly nearly as much exaggeration on the part of the expositors of fraudulent advertising as the ex-

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posers claim that there is on the part of the advertisers, still the bargain instinct of the buying public has been much over-worked, and it behooves the advertising writer to study every phase of advertising which will promote his skill.

Much of the present-day advertising is too cold and too removed from the understanding of the customer. Practically every one of the great department stores of America offends in the matter of using terms which at least half of their customers do not understand. The great majority of these stores advertise to their own customers instead of advertising for new business — they take the interest of their readers for granted.

A great many of the national advertisers of food products never even mention where their product may be purchased.

A large per cent of advertising, both local and national, is so monotonous and stereotyped that it is certainly less than 50 per cent effective.

Fixed ideas are ruinous to advertising. The man or woman who is afraid to change has no business in the advertising field, because advertising is the survival of the newest and the most unusual.

THE POINT OF CONTACT

Suggestions for Study

1. Cut out 20 advertisements from newspapers or magazines and note carefully points which appeal to you.
2. Determine the points of contact.
3. Suggest for each advertisement three new points of contact.
4. Cite three instances from life which would make good advertisements.
5. Examine some article of merchandise, write a minute description of it, and name three facts upon which an advertisement might be based.

CHAPTER II

THE ADVERTISING APPROPRIATION

JUST as various buyers go to the market to buy shoes, women's clothing, men's clothing, and the like — so the advertising manager of a concern buys its space.

With him rests the responsibility of investing his advertising appropriation so that it will bring the largest possible return. It is his judgment which determines just how every penny of his yearly allowance is to be expended, and the first questions that present themselves for the consideration of the advertising expert are the following:

1. What is the amount of the appropriation?
2. What territory is to be covered?
3. What classes of people are to be reached?
4. What media are to be used?
5. What is the general scheme or plan of advertising?

The scheme or plan is then directly developed from the appropriation, and it is quite possible that the first question asked the advertising expert will be, what in his judgment is a fair appropriation.

THE ADVERTISING APPROPRIATION

It is extremely desirable that the appropriation be made with a view to certain well-established advertising principles which are developed from the most successful advertising campaigns. If the appropriation is too large, it will eat an unfair hole into the profits of the business. It will become an over-advertised business — which usually means that it is a poorly advertised business, because the real advertising expert is too well acquainted with the appropriation to advise a concern against its own interests. On the other hand, if the appropriation is too small, it will fail to hit the mark. It will stop short of success and deprive the concern of its just returns, probably convincing its owners of the futility of advertising.

The advertising percentage varies directly with the territory to be covered, the duration of the past advertising, and the age and success of the business.

If the territory to be covered is large, the appropriation may have to be increased. Or, an appropriation may be cut by determining to reach fewer people, or by advertising in a certain limited territory. It is far better to take certain territories and carry on a thorough, systematic, follow-up plan of advertising than to attempt

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to reach a larger mass of people with scattered spurts of publicity.

As advertising is cumulative in its effect, a concern which has been advertising for a long period of years may allow far lower percentages than one whose advertising is beginning. That is, advertising percentage should diminish with time, until a certain level is reached.

An established concern that is beginning to advertise may figure its reputation as an advertising asset. The age and success of a business have a tendency to decrease its advertising expenditures to a certain definite level.

The percentages allowed by successful business men for advertising are based upon the business of the past year, save in cases where new projects are under way, when increased percentages must be used.

The advertising appropriation varies from 2 per cent (low) to 20 per cent (high) of the sales, in some instances going lower than 1 per cent, and in some other cases being a direct capitalized investment in a business.

Department stores usually make allowances for departments based upon their past year's business and varying from 2 per cent to 5 per cent. Where a business is new and is becoming

THE ADVERTISING APPROPRIATION

established, 15 per cent is not a high appropriation, and 5 per cent is a low one. In the case of proprietary articles, the advertising is so large and important an asset and so directly determines the success or failure of the article, that the appropriation may be either directly capitalized or may be made in a lump sum and charged to deferred expense over a period of ten years or more.

Sometimes in order to advertise a business it may become necessary to completely reorganize it. This is the case where a small business is being carried on at its full capacity and where the demand without advertising is greater than the output. Here is a wonderful opportunity for the advertising man to get right into the heart of the business, reorganize it with further capital and make a fortune through advertising.

The selection of media depends entirely upon the appropriation and for several important reasons. The first reason is that the advertising expert must make the biggest showing, the loudest noise for his money, in the most effective way possible. Then the planning must be done with a view to the advertising of competing concerns. If the appropriation is far out of scale with competing concerns, it may be wiser

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to choose different media which will not draw the enemy fire.

In considering the appropriation it must always be borne in mind that space is definite merchandise. The successful advertising writer must have his medium before him just as definitely as a pair of shoes or any other tangible article of merchandise. It is always a drawback to the advertiser when he does not get this view of his advertising. If you cannot think of space in any other tangible way, picture it as a lasso reaching from your article to your customer — so many definite yards of rope. Let your rope be long enough, and let the hand which directs it be skillful.

Suggestions for Study

1. What concern in your city is the most extensively advertised? Does it use newspaper, billboard, street car or direct-by-mail advertising, or all of them? About what proportion of its appropriation would you estimate is placed in each medium?
2. Name half a dozen established concerns in your city which are not classed as regular advertisers. Which of them do you think could be profitably advertised?
3. Is the most effectively advertised concern in your city the largest advertiser?
4. If you were the advertising manager of the most largely

THE ADVERTISING APPROPRIATION

advertised concern in your city, tell briefly the media you would choose to advertise the business. Would you by this means reach the greatest number of people the most effectively?

5. Very briefly summarize the present plan of advertising used by the concern, giving your ideas roughly as to what classes of people you think they are reaching through their present advertising plan?
6. Can you think of any missing links in the plan? How does your plan compare with it?
7. If you were spending \$5000 advertising some financial investment, through what medium or media would you reach (a) doctors; (b) business men; (c) working men?

CHAPTER III

ADVERTISING STRATEGY

FAR more important than the actual writing of the advertisement, is the planning that is done before the advertisement is written.

Given a choice between a good plan with a poor advertisement, or a good advertisement with a poor plan, take the former.

Single pieces of advertising are rarely successful. It is the prolonged, systematized, carefully planned campaign of advertising that gets the business, and such a campaign cannot possibly be prepared without careful study.

The advertising man must be a general, if he has the brain to direct the selling, and this he should have in order to write the kind of copy that builds a business.

Market conditions at home and abroad, distribution, and merchandise all require the most detailed consideration.

You cannot separate the merchandise and the advertisement. The advertisement that tells nothing, sells nothing; therefore, you must know your merchandise. You must know it as well as the man who makes it — and add to it

ADVERTISING STRATEGY

a poetry of imagination, which the other may not possess.

If the merchandise does not back up the advertisement, the advertisement will be a failure. Further than this, it will financially kill the man who advertises. It behooves the advertising writer to deal in plain facts with his clients — to tell them the truth about what is wrong with the merchandise, or the service, or distribution — if there is something wrong — before the advertising is written. This means, of course, that a good advertising man is a good merchandiser.

Taking advantage of market conditions is another feather in the advertiser's cap. There are psychological waves that sweep over the country from time to time, and the advertiser, like the politician, must take full advantage of every change of public opinion.

The man who first conceived the idea of *Guaranteed Hosiery* made a master move in advertising strategy, and ushered in a new advertising era among hosiery makers. He forced the hand of his competitors. So does every advertiser who thinks ahead of his copy.

The difference between the planned advertisement, and the advertisement without plan, is that the latter constantly echoes and follows in

ADVERTISE!

the footsteps of the former. The man who plans the advertising is the past master of the game.

SUGGESTIONS FOR COLLECTING DATA PRELIMINARY TO WRITING ADVERTISING

NOTE. — No exact rules can be given on this subject. The advertising writer must steep himself in the facts about the article. These few suggestions, which must be varied with the article under consideration, are made merely to give the student of advertising an idea of his undertaking.

1. Name of the article.
2. Name of its manufacturers.
3. Minute description of the article, giving:
 - (a) Size
 - (b) Color
 - (c) Style
 - (d) Material
 - (e) Points in workmanship.
4. Comparison of the article with other articles made by other manufacturers. Wherein does it excel? Wherein is it inferior, if at all?
5. The selling arguments in use.
6. Other possible selling arguments, derived from a study of the article.
7. Any slogans in use, or any particular phrases which the manufacturers wish to feature.
8. The advertising plan,* giving:

* If you are to direct the publicity you will make the plan — from a study of the data, but if you are merely writing the copy, the plan should be before you.

ADVERTISING STRATEGY

- (a) Mediums in which advertisements are to be placed
 - (b) Number of follow-up advertisements in each medium
 - (c) List of direct advertisements to be used, such as letters, house organs, folders, etc.
9. Collection of all the advertising which has been used by the company in the past.
10. Careful study of distribution, present and future.

Here is an analysis of data preparatory to making a plan:

Regarding Blank Shoe Company:

After studying the notes, I conclude as follows:

- 1. That the thing they most need and, up to this time, have lacked, is system in their advertising.
- 2. That this system of advertising must be simple, easily comprehended by all their dealers and prospective dealers, and must *touch at all points*.

PLAN A

Go over the advertising material which they have on hand carefully and plan out in detail three distinct follow-up systems to customers; one for men's "Sir Knight" shoes, one for women's "Solastic" shoes, one for children's "Webster" school shoes. (This will enable them to ask dealers for a men's list, a women's list, a children's list, etc.)

It may be that they will have on hand enough *good* material to use. It may be that their

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material is too *general*. (This is probable, from samples.) Thus to women, we should talk style; to men, style and comfort; for children, wear, etc. We should then give them copy for a series of letters and little booklets for these three systems which they could print themselves. Then, when they do get a customer's list, see that *each* one on the list gets *each* piece of advertising.

One could tell better just how many pieces of matter would go in each system if he could "size up" what they have and knew a little more about the shoes. Probably five letters and two booklets should go to the dealers. They should undoubtedly use direct matter.

PLAN B

The first part of this plan is identical with Plan A.

Dealers and prospective dealers are to be reached by two systems of direct advertising:

1. To dealers — letters, cards, special advertising offers.
2. To prospects — letters, booklets, cards, folders, etc. Also space in *Drygoodsman*.

Here is the sort of plan used by *The Chappel-
low Advertising Agency of St. Louis*. This
Agency is justly celebrated for its *very careful
study of data* and its very keen analysis in plan

ADVERTISING STRATEGY

making. It has built some very big accounts and this particular plan is of especial interest because of the way it brings out the fundamental principles of advertising and makes the reader realize the truth and insight of the writer of this plan.

*A Plan for Increasing Sales **

Speaking broadly, there is only one way in which you can hope to increase sales, and that is by getting new customers.

Yes, you can get more business from your regular and occasional customers, but that has its limitations. Suppose you consider the matter of securing entirely new customers — firms or individuals who have never bought anything from you but whose trade you would particularly like to have.

There are just three principal things that influence trade: *Quality — price — service*. In which of these do *you* excel?

Does every dealer in your territory who is not doing business with you, but whose trade you want, fully realize all the advantages you have to offer? Isn't it true that these people are sending their orders elsewhere — possibly to cities outside of your immediate territory, simply

* By special permission of Mr. B. E. Chappelow.

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because you have never made a real, earnest, persistent, and consistent effort to secure their business? The chances are that you have sent these non-customers a hastily dictated letter from time to time or an occasional piece of printed matter. But the fact still remains that they are not buying from you.

Now, isn't it probable that the whole trouble may be that you haven't put your shoulder right up against the wheel and pushed with all your might and all your enthusiasm? Most likely you haven't had the time to develop new business through systematic advertising. Few business men have, and not every man has the knack, training, and experience which are absolutely necessary to make "direct advertising" a positive selling force.

Briefly, this plan explains just how you can go after new business in a logical, systematic, and common-sense way — week after week — month in and month out — and at the same time be relieved of practically every detail. If intelligently carried out, this plan will secure enough new customers to make it the most profitable trade-developing investment you ever made. Get that fact firmly fixed in your mind before going any farther.

ADVERTISING STRATEGY

While this plan will work hand in hand with salesmen or solicitors, enabling them to increase orders of present customers as well as securing new ones, a similar method can be profitably carried out in a territory not covered with salesmen or in a purely local business, or in a *business where no salesmen are used*. Thus you can reach prospective customers who are now inaccessible.

If every one of your salesmen is a "thoroughbred" business-getter, the very best in the trade, and if no other house has even one man in the same class, then there is no occasion for you to do otherwise than to collect just the orders you want.

But, as you know, all jobbers and manufacturers are practically on the same basis, for all salesmen are more or less alike. They work about the same way, and they play about the same way. While your salesman is getting a big order from one man, your competitor's salesman is doing the same thing next door or in the next town. Unless you have a *very distinct* advantage in price, quality, or service you are on a dead level with the other jobbers and manufacturers.

The problem, then, is to make your house and your goods a little more conspicuous than the

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others — *to lift yourself above the horizon of commonplaceness.*

Solicitors or salesmen cannot do this, for a number of good and sufficient reasons. Even your best man at times gets a little bit stale and falls into a routine. He sees certain people because he knows their orders are certain. But he hasn't any time to experiment. A traveling salesman can only do so much in a day, and part of each day is spent in catching trains. That uses up energy. Getting about from town to town costs both time and money. Likely your men spend more time in getting ready to push your business than they actually do in talking to customers.

When a salesman gets a fat bunch of orders he is liable to knock off a bit early to celebrate, even when there might be one or two small orders just around the corner. You cannot expect many traveling men to work hard all day and lie awake all night thinking out new schemes for increasing your bank account.

Then the average salesman misses quite a number of good prospects — people on the side streets or in little towns on a branch road.

The point is, your representatives *need help* from the Home Office. They need you to back

ADVERTISING STRATEGY

up their daily efforts. Also, the time between their visits needs bridging.

By starting a campaign of printed salesmanship you are right at your prospective customer's elbow just as often as you please at a very economical cost. No matter what the conditions may be, each piece will be planned and written to fit those conditions. Further, each piece will so carefully fit in with each succeeding piece that one logical, cumulative advertising chain will be constructed. And the results will be cumulative because as the campaign progresses you will get results not only from present advertising but also from all the advertising that has gone before.

The specific way of writing, designing, and printing the various integrals of your business-getting system can be determined only after a careful and thorough study of the necessities in your case. Some parts might be clever and in a lighter vein, while other parts will be the inevitable copper-riveted facts that must compel belief — if properly told. Your advertising will be distinct and different. It can not fail to lift you head and shoulders above your competitors.

Now, suppose you make up a list of one thousand or more firms or individuals whose

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trade you ought to have. You can't go personally and tell these people the "hard facts," but you can get at them effectively and economically and make them first understand, then believe, then buy. At regular specified intervals you tell them just the things they ought to know and in such a way that they will not only read and believe, but actually watch and wait for your advertising, just as a woman waits for the store "ads" in the Sunday newspapers. This can positively be done if you *go at it right* — and at a very insignificant cost.

But you don't stop then. You keep right on holding tight to the advantage you have gained. You demonstrate to the customer that his interests are your interests and that your relations go beyond the mere filling of his orders.

You gain his confidence. You induce him to look at your business connection as a personal one. He begins to think that you are the only people in "the trade." *Then you are.* And all the time your advertising keeps alive this personal relation. At the regular intervals your salesman stops and gets the business. He does not have to argue. It's there waiting for him. Or it comes in by mail even with your competitor's salesmen personally trying to head it off.

ADVERTISING STRATEGY

While we have been talking about helping the salesman make his territory more profitable, we repeat once more that the right sort of direct advertising can be profitably used in a business *where no salesmen are employed*, or in a territory where no salesmen go — or to dealers that your salesmen never see.

Out of one thousand prospects, you won't get a thousand customers. No! You won't even get five hundred customers. But, suppose this plan brings you only 80 or 90 new customers — well, won't that many *entirely new* customers be a profitable addition to your business?

[Details of plan follow: of interest
only to the concern addressed.]

Here is a small plan, fully developed, for Real Estate Dealers.

PLAN FOR ADVERTISING BERKELEY GARDENS

Please note that this plan is based upon:

- (1) Curiosity.
- (2) Love of home and family.
- (3) Thrift instinct.

The letters, which are to be sent to a specially prepared list of men in varied occupations, to have special insert paragraphs to be used in each letter to meet the definite case of the man ad-

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dressed. The last letter, No. 4, bears the bona fide signature of a laboring man who bought a tract of land on this plan. It is, of course, to be used only in letters to laboring men.

Newspaper ads to commence two days after the first letter is in the mails. On the completion of the newspaper series of ads, a booklet containing all the newspaper ads is sent, recapitulating the whole series of arguments.

A striking feature of this plan is the human interest which is developed throughout the series of advertisements, and which makes it remarkably different from the ads run by the average real estate concern, and raises its effectiveness.

LETTER No. 1

Dear Mr. Jones:

Several men in your {factory
bakery
plant} are going to buy Berkeley

Garden tracts and own homes that will bring them regular, steady yearly incomes.

This extra money will come to them in addition to their wages and will keep on piling up to their credit at their savings banks.

We are going to build these men attractive bungalow homes — just two blocks from city car lines, within two blocks of city schools, yet outside of the city tax boundaries.

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All that these fellow workmen of yours will pay us is \$10 down and \$10 a month. They will then secure a rent-free, income-earning, ideally located home.

They are making this big, important move at the very nick of time — when food is going up, when foodstuffs are at a premium and when the government regards every food producer as a patriot and is willing to do anything to help him along.

Now, it occurred to us that you, too, are the type of man to whom such a plan would appeal. We know you won't want to see the other boys of the *Columbia Tire & Leather Co.*, get ahead of you. Just ask the fellows around you which ones are going to buy these tracts and you will find the most ambitious of them are going to make the move.

We only have a few of these tracts left and we are selling them on an average of one a day. One hundred families are already living on them, making money — and would not give their income-earning homes up for anything.

If you want one, or are open-minded enough to look into this proposition, if you are willing to be shown and willing to make some more coin to salt away, let us take you out in our Columbia tired automobile and show you the place, introduce you to the residents and put the whole home plan before you. But don't let that whistle blow many times before you call us up.

Telephone Champa 1516.

Sincerely yours,

Fill out the enclosed
appointment card if
you prefer.

ADVERTISE !

LETTER No. 2

Dear Mr. Jones:

If the Columbia Tire and Leather Company ran its business the way you run your home, severe losses would result.

It is not to any piece of extravagance on your part that we refer, but just to that constant leak of money in little ways, that continued omnipresent rent to pay; that every-month grocery bill to meet; and all these countless little expenses that keep you and your family from getting the things you would honestly like to have and by every right ought to have.

Why, money flies past so fast these days that a man can scarcely see the tail feathers on the eagles as they sail past!

Now, we are not writing this letter and pointing out this condition to depress you. On the other hand now is the time and here is the way to help yourself right out of this condition and put yourself in the way of becoming one of the rich, prosperous, successful citizens of the community.

Berkeley Garden tracts are solving the problem for your fellow workmen and can solve yours, if you will make up your mind to make that first small initial effort. \$10.00 down is all you need to pay and the reason we can ask for such a small first payment and can afford to build you a home on this installment plan is that every single solitary one of the present settlers to whom we have sold these tracts is thriving and prospering, has made all his payments and would not sell his income-earning home for any sort of expensive city home. In other words *we are assured of your success* if you undertake to own a rent-

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less home. And more than this most men rather like to see their money rolling along, snow-ball fashion.

When there is a great big generous savings account back of you you can look any man in the eye on a very satisfactory basis.

Just twenty-three minutes from the city, two blocks from car lines and city schools — yet outside the city tax boundaries. That's where Berkeley Garden Homes are.

We are selling the tracts one a day. If you want one, or think you might want one, get a hold of a telephone and call Champa 1516, or drop us the enclosed postal card.

The card or postal commits you to nothing more than a good automobile ride in the fresh air. We want to show you the Gardens — whether you buy or not, we want you to see them.

Sincerely yours,

LETTER No. 3

Dear Mr. Jones:

I wouldn't ask another man to do something I would not want to do myself.

I built myself a home right out at the entrance to Berkeley Garden tracts — and I am farming my land and I am mighty glad. I am glad every time I sell the products of my place. It is the cleanest, most certain money a man can make. I defy any man to find the same sort of thrill in any other way that he gets from walking around his own place and knowing that he owns it and everything on it.

If there is any way to insure yourself against the misfortunes of life, if there is any way to cultivate the habits

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of thrift and saving that go to make the best citizenship of this country — a country home is that way. Nearly every rich city man has such a home some place — in case everything goes wrong — and every single working man that owns a home in the country and produces and sells his products from our Garden tracts is prospering.

Isn't it an especially attractive opportunity to have an income-earning home, just 23 minutes from the city center, to be just two blocks from the car lines and schools, to have the good fresh country air and country life, and yet to be able to go right on with your present job? It puts a different face on a man's life when his home is an asset, when he knows he is going to be able to get something out of it rather than putting all he can earn into it.

Of course there is another side to this thing right now when the government is calling on all of us men at home to produce food products. Most men have the idea that sometime they will have a place in the country with chickens, and vegetables and the like — secretly it is what we sons of mother earth all want — it is the natural life — this life of the open. Now we feel that the time is here when we ought to have the place and do our bit in the way of producing.

When you pay us your first \$10 you become a Berkeley Garden tract owner. You pay the rest in monthly installments. We will build you a home on the same easy installment plan and your home will begin earning for you at once.

I am glad I own a country home. So long as I live I hope to have a place in the country. You will feel the same way when you become the owner of a country place.

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How about it? Can I have the pleasure of taking you for a ride in my automobile and showing you the Gardens? Telephone me at Champa 1516, or drop me the return card. You are committed to nothing but seeing the place.

Very truly yours,

LETTER No. 4

Dear Mr. Jones:

Yes! I'm one of 'em.

Justin Walker he asked me if I would drop you a line and tell you honestly whether I was satisfied with my Berkeley Garden tract home. He wanted me to say just how I felt about it and whether it was the way he represented to you — or whether he was just kidding you along.

Honest, so help me — it's great! Say, you ought to have seen my crops last year! Why, I own this place clean. I don't have to pay one darn red cent to nobody! I can look my boss in the face and tell him to go to, — because I have got this here place right back of me, — and the wife and me are going to get us some automobile this year.

Maybe I'm especially enthused because I was one of these here fellows that was always gitting into debt. My money never seemed big enough to stretch around — but now it's different, and I'm glad and you could not buy my place from me because I want to stay right here.

I'd like to have you for a neighbor and wish you'd come.

Yours truly,

(Address)

ADVERTISE!

APPOINTMENT CARD

Justin C. Walker
(———) *Street*
City

L. A.*

* The initials, L. A., L. B., and L. C., on cards will key them; 3 sets

MR. WALKER:

You can take me to see Berkeley Gardens
Income-Earning Homes

————— *Evening*

————— *Sunday*

————— *Daytime*

(Signed) —————

Address —————

You may call for me at —————



This little girl says goodby to her pet chicken every morning when she leaves her Berkeley Garden Home for her two block walk to school.

**Wouldn't you rather bring up your children this way?
Wouldn't you rather give them fine, robust constitutions
built in the fresh-ai red, wholesome country life?**

**Wouldn't you rather have them grow up on a place that was
all theirs, a rent-free, income-earning home, where they
could see before their eyes the lessons of thrift due to the
foresight of their mother and father?**

Mothers and fathers who take their children to Berkeley Gardens are giving them the very best start in life. Plenty of open country, an intimate acquaintance with nature, a place for the favorite pets, congenial, industrious neighbors, city schools just two blocks away, and all the city advantages within street car distance—all these things are ideal for child development.

***If you are a far-seeing mother or father
you will be interested enough to call up
Champa 1516 and let us tell you the plan.***

**\$10.00 Down Secures You a Tract—
ready for this year's crops. We build a bungalow to suit
your taste and let you pay on the same easy installment plan.**

**Let us take you out in our automobile and show
you Berkeley Gardens. You can ask any one
of more than one hundred home owners just
what they think of their Berkeley Garden homes.**

JUSTIN C. WALKER

1717 Champa Street

Telephone Champa 1516

ADVERTISE!



This fellow's Berkeley Garden Income-Earning Home got him a raise of \$10.00 a week!

If he had quit his job two years ago he would have had no money to meet his rent and his grocery bill.

He knew it.

So did his boss. (Bosses always know when a man has to have his job!)

Then he paid us \$10.00 down, got a Berkeley Garden Tract, had us build him a bungalow and moved into a rent-free, income-earning home. Right from the start he made good—made good as he had never hoped to make good before. No rent, no grocery bill, and a neat little income from that Berkeley Garden Home—he was independent!

And just as soon as he no longer needed his job—his job began to need and cling to him.

His boss felt the change and he raised him.

If you went in to ask for a raise tomorrow would you have the nerve to make good your bluff and quit—in case of refusal?

Get a Berkeley Garden Income-Earning home behind you and watch it push you straight into success.

One day are selling—so you will have to speak quickly—for no one of the 100 home owners would sell you his at any price.

Telephone Champa 1516 and let us take you out in our automobile and show you the Berkeley Garden Homes.

Telephone
Champa 1516.

Justin C. Walker

1717 Champa
Street.



***"And to think that I own
this Berkeley Garden
home and everything on it!"***

He had a masterful, prosperous air as he looked over his place. He ought to have had, because he knew that it was the foundation of his fortune.

He would have made you wonder why you paid rent, and grocery bills, and lived a cramped city life when you might be right out there next to him in the open, making the same sort of start in a rent-free, income-earning home!

***It's the very nick of time to secure one
of these Berkeley Garden tracts—But
there are not very many left now.***

Any of you men who get the idea of this thing in mind must speak up quickly as we are selling them so fast that we will have to quit advertising them in a short time—and you couldn't buy out one of the established home owners for twice what he paid us.

It's profitable, that's why. It's healthy, too! Let us take you out and show you. We will ride you out in the automobile any time you say.

Justin C. Walker

Telephone Champa 1516

1717 Champa Street

ADVERTISE!



**He bought his
Automobile with
the income from
his Berkeley Gar-
den home.**

IT KEEPS lots of fellows stepping sidewise just to meet their regular monthly grocery bill and rent.

An automobile often means a mortgage on the home of the man who owns one.

Now, how much better off do you think this fellow, who has a fine country place, just twenty-three minutes from the heart of Denver, within two blocks of city street cars and schools—a rent-free home—a grocer-free home—a home that supplies him, instead of constantly draining him to his last resources?

A satisfied feeling of thrift and saving is enough to make any man care-free and give him the wherewithal to indulge himself in the many pleasurable things of life.

Why not put yourself on the same easy basis, get rid of your expensive way of living, and get yourself one of these income-earning homes? Ten dollars down makes you the owner of a Berkeley Garden Tract ready for this year's crops, and we will build you a bungalow on the same easy installment plan.

Let us show you in the automobile.

Justin C. Walker

Telephone Champa 1516

1717 Champa Street, City



***“You Berkeley Garden
Home Owners are the
sort of men we want in
America”***

Denver citizens, you ought to congratulate every single Berkeley Garden Home owner. He is complying with the demand of the President.

He is producing foodstuffs, and yet going right on with his regular job.

***He is an Eight-
cylinder Citizen!***

We need more men like this and there are a few more tracts in Berkeley Gardens for such men.

Telephone Champa 1516 and let us take you out and allow you to talk to the residents already there.

Justin C. Walker

1717 Champa Street

Telephone Champa 1516

ADVERTISE !

Suggestions for Study

1. Collect series of advertisements used by the most successfully advertised concerns in your city.
2. Pick out the underlying thought of each advertisement.
3. Determine how many ideas are presented in each advertisement.
4. Is the same idea or are the same ideas presented in each advertisement?
5. To how many groups of people do these advertisements appeal?
6. Sketch out briefly what you think was the plan of this campaign.
7. Examine the product and see if you can think of any new idea or ideas consistent with the plan.

CHAPTER IV

THE ACID TEST OF ADVERTISING

SUPPOSE a piano concern engaged you as its advertising manager, and you were about to submit your first advertisement to the firm. Suppose the piano business were new to you, and the firm were new to you, and you wanted the job — how would you write your first advertisement?

You might go to a professor of psychology who knew nothing about pianos, and write an advertisement that he would tell you was “psychologically” perfect.

You might go to a professor of music, who knew nothing of psychology, and write an advertisement that he would assure you was musically perfect.

You might write an advertisement praising the piano factory or the genius of its owners, that would be very soothing and satisfactory from their point of view.

By any one of these three methods you would produce the average advertisement, whose principal fault is not that it is not good enough — but that it is far too good!

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Few of the piano buyers of the world are psychologists, a small percentage of them are musicians, and none of them own a piano business.

The men and women who are going to read your advertisement know nothing about "association of ideas," or the "laws of attention."

Many of them never looked inside of a piano and would not know a sounding board if they saw one.

Few of them have ears trained to recognize an over-tone.

Many of them never even heard of Chopin.

None of them care whether the piano factory is large or small, or whether the owner walks to work or rides in a limousine.

But practically everybody has at one time or another sat down in front of a piano and picked out "Peter, Peter, Pumpkin Eater." Now here is a simple little incident, drawn from common experience — amusing or pathetic, as you make it, but easily grasped by every man, woman, or child. It might be a child making its first attempt at melody. It might be a man, worn by the day's care, sitting down in front of an instrument and diverting his mind from the dollars-and-cents grind. It might be an old

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"Peter, Peter, Pumpkin Eater!"

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person turning back once more to the simple things of childhood.

However you may employ it, and whatever you may add to drive home your message about the joy of pianos and the superiority of your pianos, you have met your public at a point of contact, where you at once get their interest and their understanding. You have an ad that contains an element of human interest.

The Acid Test of a good advertisement is this:

Does it contain an element of real, live, human interest? Is there something about it as familiar as your favorite chair in your own home? Something that reminds you of the first tree you ever climbed; the first girl you ever kissed; some familiar humorous or pathetic, present or past incident that pertains to each and every being who walks on two legs and has the gift of language. Maybe it's something that arouses your curiosity or tells you what you didn't know, in a simple but surprising way — but *there has to be a central idea about an advertisement that is positively certain to grip the interest of any reader whose eye happens upon it.*

As a piece of literature or art it may be bad



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and still be a good advertisement, if it has this one essential human-interest point.

Suppose you were advertising for a correspondence school, you might use bad grammar with telling effect. Make a picture of a business house on which is a sign reading, "Wanted, educated man for high salaried position." A man with his hands in his pockets is standing sadly in front of the building, saying, "But I 'aint had no training."

That's a good ad, because it emphasizes his lack of education. It is exactly what the man would say. It is true to life. It sends your point home. How much better than an advertisement that told you about the "Handicaps of a lack of education."

It is because of these simple things that go "beneath the skin," that an inelegant ad written by a blacksmith often does business where the polished advertisement, fresh from the psychological laboratory, fails to pull.

The trouble with a great deal of advertising is that there is too much so-called "psychology" in it, and too little plain common sense.

The advertising writer steep himself in sciences, and goes at his subject from a formidable, unfamiliar angle. He is letter-perfect,

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art-perfect, even type-perfect — but he talks the foreign language of the would-be-learned. He aeroplanes over the heads of his readers.

Not every advertising man is a psychologist. Not every psychologist is a successful advertiser.

There is grave cause for the business man to shake his head and cry, "Let's cut out this theory stuff. Put the punch in it, 'give it a kick' — make it red-blooded."

Suggestions for Study

1. Select six advertised articles which you regularly purchase, such as soap, shoes, household utilities, food, candy, and determine why you prefer each to other articles of the same class.
2. Determine whether or not the advertisements of the articles cover the reasons for your preferences.
3. Study each article and write in 100 words the reasons for your preference.
4. Cut your themes to 50 words.
5. Cut them to 25 words.
6. Can you put them into 10 words each?
7. Can any of them be expressed in one or two words?

CHAPTER V

DANGER SIGNALS IN ADVERTISING

The greatest of all advertising dangers is that your advertising will not be read.

Most advertisers go upon the mistaken theory that when an advertisement is written, space is paid for, a booklet published, a letter sent, — an audience is assured. A newspaper or a magazine can guarantee its circulation, but no publication can guarantee readers of advertising. The mere fact that a costly advertisement, occupying large space, is published in *The Saturday Evening Post*, is no guarantee that it will be read. Neither is this a sign that it is a good advertisement. Some very poor advertisements are published in the most costly publications, while a large proportion of all advertising is probably less than 50 per cent efficient.

And all this is largely due to the mistaken idea that advertising, once written, is sure to be read.

The sad, silent fate of advertising that is never read is scarcely to be realized, because no one says anything about it, and the people who pay for it go on taking it for granted that it is

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read. This is particularly true of spasmodic advertisers, who have so little to waste and are so profligate. It is pitiful to see people throwing money away in advertising when it is not only probable, but certain from the very outset, that they will never get a response.

Advertising is like any other kind of business investment. It must pay dividends and it ought to pay right from the start. The advertising that does not pay that way is at least weak, if not a positive failure.

You can put it down as a fact that a commonplace advertisement, in fine print, is *certain not to be read*.

If you are a second Shakespeare, and yet know nothing about display, or type arrangement and size, your advertising will still have small chance of being read.

In newspaper or magazine advertising, in a choice between good display and good copy, the readers will give preference to the display, because it will "catch the eye," because they have weak eyes, and because, being easy to read, it entails less work. (See chapter on "The Eye in Advertising.") Advertising writers may show as much originality in display as in copy.

Common-placeness is the first danger in copy-

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writing. It disguises under the "glittering generality," hackneyed articles on "service," on "quality," and the long familiar rows of superlatives, meaning nothing. If you want to avoid being common-place, make your advertising as different as possible from the advertising you read.

To get away from the common-place, you don't have to be "clever," or to be "funny," or to be particularly deep — all you need to aim at is to be *human*. Think of the real, down-right, common sense reasons why the people you are advertising to might want the thing you are advertising. Think of the reasons you know they already have, and think of others they might have *if they only thought of them*.

Take for example the advertising of chairs. The usual way to advertise chairs is to list prices, or to describe the sort of chair, talking of its various good points. Now you can think of a hundred reasons for buying new chairs. For example, think of the homes where every chair in the house hits you between the shoulders, or places you in some awkward position. Think of the men who would stay at home evenings if they got into comfortable, inviting chairs — the sort they are sure to find at the club, or in a

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hotel lobby. Think of the beaux who would linger longer if the chairs were so comfortable they hated to go. Think of the setting the right sort of chair can give the clever hostess, showing her to the best advantage in her most fascinating poses. Think of the really wonderful, vital, radical changes in lives that the outfitting of one home with really comfortable chairs might make! When you've thought about this simply human side of chairs, and injected it into your copy, you will have a chair advertising campaign that will grip readers!

Suppose, again, you were advertising wallpaper! Who has ever gone into the becoming and unbecoming sides of the wallpaper business? Why, a woman with only a small degree of vanity might be inspired to repaper her whole house when called upon to consider the wallpapers from this point of view!

Make plain and easy to understand everything you want your readers to remember — *and that means your entire advertisement from start to finish.*

Many writers attempt to be so clever that no one knows what they are driving at, except a few of their competitors who are not possible customers.

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All forms of negative advertising are dangerous, because they nearly always produce the exact opposite of the effect desired. Here are a few examples:

A man desiring to advertise real estate wrote an entire booklet on the possibility of getting cheated on a mining investment. He told about salted mines and fake promotion schemes in such detail that the reader was sure to be impressed with his deep knowledge on this forbidden subject, and he closed his booklet by stating that his real estate was not this sort of proposition. Probably no one but the author arrived at the real estate exit!

A safety deposit vault company, desiring to advertise that if the whole world were to burn it would still be standing, attempted this thing on bill boards. The direct suggestion was this — put your valuables in that vault and you would be assured of destruction by fire.

You see the associated ideas in all this negative advertising are bad and dangerous. Avoid them like poison.

Advertising that does not consider the public's prejudices is dangerous. You are writing to narrow-minded, argumentative people, with set, pre-conceived ideas, just as much as you are

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writing to broad-minded citizens, but one thing is certain, that you, the advertising writer, must be broad-minded enough to take all this into account. Don't start any controversies with your would-be customers. Catholic and Protestant; Jew and Gentile; Democrats and Republicans — all these people have money to spend, and you must keep in mind their weak points, for they compose your reading public. Just as the newspaper goes through copy to take the libel out, so you should go through your copy to take out every line that might offend any reader.

There is another problem for you: You must be inoffensive, but you must be strong. You must not have it said of your advertising that the best thing about it is that "there's no harm in it."

You are not in the publicity business as an advertising writer. Get all the publicity you can, because it will bring you good indirect returns, but what you have to produce is direct, easy-to-put-your-finger-on returns, and you must not let money slip away, hoping that people will talk about you, when what you need is to have them buy your goods. Talking about goods and buying goods are not the same thing, and it takes many times the amount of publicity —

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whole fortunes of it — to accomplish the work of a well-planned advertising campaign.

You must reckon with the future in advertising a business. Advertising is a veritable magician's wand for any one expert in the art and reckless of a good name. This has been demonstrated time and again, by fake medical schemes, anti-fat concerns, etc. Advertising is like a mint for a man who knows how to write it. But, some people, fortunately for the world, are particular as to how they make their money. Despite the articles on the necessity for the truth in advertising, there is a surprising amount of honesty and truth in business, when you consider the great temptations offered to depart therefrom. Consider the reputation of your concern, in every piece of copy you write. It would be possible to start a great advertising campaign that would bring immediate returns but would mean the future ruin of a business.

There is too little calculating in advertising. Take for example a butter concern that put a butter horse in a dry goods window during a horse show week. Crowds stood in fascinated awe before the man who moulded the horse in the window. The concern flattered itself, as did the dry goods house, that they were getting

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an immense amount of publicity. So they were — but they paid for it. Women began to talk, and said, “Well, if that’s the way they handle their butter, we don’t want it.” Men stopped eating butter at restaurants.

Make your meaning clear. You should take enough space to make plain what your advertisement is about. Generally this is not so much a matter of space as a difficulty of statement. People do not spend much time thinking — certainly not about advertising. Do not take one single thing for granted with your readers. Be very easy to understand in everything you say, and say as little as possible. Every word costs money.

Suggestions for Study

1. Look rapidly through three magazines and newspapers and select the three advertisements which compelled your attention.
2. Determine whether your eye was caught by type, wording, illustration, or combination.
3. Select six advertisements published in negative wording and substitute positive wording.
4. Pick out advertisements that you think would offend prejudices and change them so that they will not.

CHAPTER VI

LAYING OUT A NEWSPAPER OR MAGAZINE ADVERTISEMENT

IF you were a tailor about to fashion a new suit, the first thing you would do would be to take the measurements of the person who was to wear it and make a pattern. Without measurements and a pattern you might have too much material, or too little material, and you would have positively no assurance that the garment you made would fit the person who was to wear it. No good tailor would ever think of guessing about the size! The entire style of a garment depends more than anything else upon the fit.

Just so does "the style of an advertisement" (its general appearance) depend upon the fitting of the type matter, cuts, etc., into the space.

Also upon the space depends the cost of your advertisement! And because the space is the most valuable of materials, it is necessary at the start that you have an exact pattern.

To make your pattern, or layout, you will find it convenient to have the following tools: a drawing board; thumb tacks; a "T" square;

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a triangle; one or more rulers; manila paper in newspaper-sheet sizes; editor's pencils; art gum; scissors and paste.

It will be of great assistance to mark the backs of rulers into columns, also to mark your "T" square and triangle into columns and agate-line rulings.

A newspaper column is $2\frac{1}{2}$ inches wide in most papers. This is the standard measurement, but a few papers and many magazine columns vary.

Newspapers and magazines measure width by columns and depth by the "agate line." The best way to fix the agate line in your mind is to remember that there are 14 agate lines to the inch. It is a fourteenth of an inch. Thus, if a newspaper rate were 10 cents per agate line, it would be \$1.40 per inch. If your advertisement measured in depth so many inches plus a fraction of an inch, you would be billed for 14 lines for each inch, plus as many lines as the fraction of an inch equalled.

The agate line is a convenient standard of depth measurement and should become as familiar to you as "peck," "pint," "inch," or any other common measurement.

After pinning your paper to your drawing

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board by putting a thumb tack through each corner, the first thing to decide is the size of your ad.

First measure off your width, then after pointing off the depth draw the border line of your advertisement.

You must remember that many papers and magazines have rules as to required depth. For example, in some cities an ad may not be wide and shallow. Newspapers require that an ad 3 columns wide must be 60 lines deep, 4 columns wide, 100 lines deep, etc. This information you must have in order that your advertisement may meet requirements.

If you are not sure, it is better to be on the safe side and plan your advertisement to be deeper than it is wide. In general, you will find this shape more pleasing to the eye and admitting of better proportion in layout.

After making your outline, determine next where your cuts go, if you are using cuts.

The name of the firm, often known as a "signature" or "signature cut," is entitled to a position that attracts immediate attention (unless you have reason for concealing the identity of the advertiser). In a small advertisement — say anything under 100 lines deep by 4 columns

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wide — the name may well go at the bottom of the ad. In larger ads it is well to place it at or near the top. (See chapter on “The Eye in Advertising.”)

You will now have a general idea as to how much matter — always called “copy” — you can write. You will next write your copy.

The only indication that the printer has as to how you wish this copy set-up (as it appears in paper) is the way you mark the copy and the layout.

To go back to our tailoring illustration, remember that the style of your advertisement is just as important as the style of a garment. Most people would rather wear a stylish garment of inferior material than an ill-fitting garment of good material. So, no matter how good the copy you have written, unless your layout is equally good, or better, you will have a poor, perhaps an unreadable ad; you will be at the mercy of the printer — and even the best of printers is seldom paid to furnish you original layouts.

Make up your mind to conquer this layout business. It is hard, because it is technical. But it is infinitely worth your while.

The various parts of your copy are known as

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"takes." You should number your takes, 1, 2, 3, etc. Put corresponding numbers on your layout, or where you wish this copy to appear.

It will be an advantage to the printer to have your copy legibly written, on one side only, on paper of uniform size, if possible to have one "take" to the sheet. If you cannot write your copy this way in the original, you can cut it and paste it to make each "take" separate.

Write the instructions on the "take" as to how that particular "take" is to be set. You can work out your own system of making this plain, but if your copy is typewritten, instructions may be either noted in pencil or written with red ink or typewriter ribbon.

While your various takes carry your specific instructions to the printer, your layout must have all the general instructions. Your layout should give the printer or the foreman an exact picture of how your ad will look when set.

As in handling your proof, so with your layout, make your instructions on the margin and circle them. Draw a line from a part to be ruled in ("boxed"), indicating what rule you wish used.

The smallest rule is a hairline, and the rules go, as the type, in "points." If your type is

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very light, then you should use light rules, unless there is something you wish to stand out from the ad. If your type is heavy, you should use 3, 4, or 6-point rules, as the case may be.

Also, you must indicate what border rule you wish used about the advertisement. As a general thing, this should be about a 3-point border, at least, in order to make it distinct from other matter. Then indicate your margins (white space) about cuts, copy, etc.

Draw the outline of cuts and mark which they are, or number them, or paste proofs of them on the layout. Draw in the lines for your heads and copy just as they are to go. Let this layout be a real picture. Nothing but the drawing and the numbers of your takes must be on it. Write the instructions in the margin.

If you have never laid out an advertisement, do not let this dismay you. Do not let printers persuade you to leave it to them. It is better to make a few initial mistakes and get your experience. You will soon become accustomed to the technical part of it, and you will never learn unless you keep doing it yourself. Remember, you can always correct your proofs.

On your first advertisement layout, you had better give these instructions:

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"3-pt. border rule all around ad; 1½-pica margin about ad, boxes, and cuts."

If you are using a large head, leave at the top of your ad a space the size of your type. That is, suppose you were using a 36-point head, then leave a 36-point space, or half an inch, at the top of your advertisement.

Your greatest difficulty will be in estimating your space. In order to do this, you must become familiar with the various sizes and sorts of type. You will learn a great deal by getting acquainted with the printers and by actually seeing them handling your job. This you will readily find occasion to do.

But, before you can acquire this information from the school of long experience, there is much about type that you will need to know, and which if you do not know, perhaps no one will ever tell you.

Type is based on the *point* system. You can get the best conception of a "point" by remembering that there are 72 points to the inch. Therefore, 36-point type is one-half an inch tall, 72-point is an inch tall, etc. Get this fixed firmly in your mind, as it will do much to help you in your type study.

Printers generally adopt pica as a standard of

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measurement. Thus they rule by pica, a column being $12\frac{1}{2}$ picas wide. Pica is 12-point type, or one-sixth of an inch. It is twice the size of nonpareil, or 6-point. You can obtain from a type foundry a pica ruler which will be of assistance in your work of measuring.

“Body” type is the type in which the body of your matter is set. This, of course, is much smaller than your heads. Body type in books, papers, etc., is 8-point, 10-point, or 12-point. Anything below 8-point is very hard to read. (See chapter on “The Eye in Advertising.”)

Printers also use the term “em” for type measurement. Thus they speak of so many “ems,” referring to “ems” of the size of type used.

In order to figure out just how much matter will go in a given amount of space in a certain size type, you must count all the letters and spaces.

After a short time you will readily learn to estimate with your eye for smaller type, that is, 8 or 10-point. But, your first difficulty will be to make your heads short enough to display well.

You can quickly measure the depth of type by remembering that 72-point is an inch. If you had a head of two lines of 36-point, two

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lines of 24-point, one line of 18-point and four lines of 12-point, you would have a head of $2\frac{1}{2}$ inches deep (not allowing for the white space between the lines).

The following type table gives a carefully worked-out estimate of the number of letters and spaces contained in various widths and depths in the different sizes of commonly used types. You will find this table invaluable for everyday use. Copy it on your typewriter, paste it on pieces of cardboard, and keep it in your office for daily reference. It will save you from many typographical pitfalls.

Type Table

8-POINT BODY TYPE

<i>X</i> = Across	Letters and space	Allowing margins at sides
1 col.....	29.....	1½ picas
1½ col.....	47.....	2 picas
2 col.....	71.....	3 picas
1 inch.....	17.....	1½ picas
1½ inch.....	23.....	2 picas
2 inch.....	31.....	3 picas
Depth		
2 lines.....	½ inch	} and so on, about ⅓ of an inch for each additional line; 9 lines to every inch.
3 lines.....	¾ inch	
4 lines.....	1 inch	
5 lines.....	1¼ inch	

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10-POINT BODY TYPE

<i>X</i> = Across	Letters and spaces	Allowing margins at sides
<i>X</i> 2 inches.....	20.....	1½ picas
<i>X</i> 2 inches.....	18.....	2 picas
<i>X</i> 2 inches.....	16.....	3 picas
<i>X</i> 1 col.....	28.....	1½ picas
<i>X</i> 1 col.....	24.....	2 picas
<i>X</i> 1 col.....	20.....	3 picas
<i>X</i> 1½ col. (3¼ in.).....	42.....	1½ picas
<i>X</i> 1½ col. (3¼ in.).....	40.....	2 picas
<i>X</i> 1½ col. (3¼ in.).....	33.....	3 picas
<i>X</i> 2 col.....	54.....	1½ picas
<i>X</i> 2 col.....	52.....	2 picas
<i>X</i> 2 col.....	46.....	3 picas
<i>X</i> 2½ col. (5½ in.).....	75.....	1½ picas
<i>X</i> 2½ col.....	73.....	2 picas
<i>X</i> 2½ col.....	69.....	3 picas
<i>X</i> 3 col.....	91.....	1½ picas
<i>X</i> 3 col.....	89.....	2 picas
<i>X</i> 3 col.....	85.....	3 picas
Caps 10-point Bold face <i>x</i> 1½ cols.....	34 letters and spaces	
10-point Bold face <i>x</i> 2 cols.....	40 letters and spaces	
10-point Bold face <i>x</i> 3 cols.....	65 letters and spaces	
Depth		
2 lines.....	¾ inch	9 lines..... 1½ inch
3 lines.....	¾ inch	11 lines..... 1¾ inch
5 lines.....	¾ inch	14 lines..... 2 inches
7 lines.....	1 inch	18 lines..... 2½ inch

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12-POINT BODY TYPE

<i>X</i> = Across	Letters and spaces	Allowing margins at sides
<i>X</i> 1½ inches	13	1½ picas
<i>X</i> 1½ inches	10	2 picas
<i>X</i> 1½ inches	6	3 picas
<i>X</i> 2 inches	19	1½ picas
<i>X</i> 2 inches	16	2 picas
<i>X</i> 2 inches	13	3 picas
<i>X</i> 1 col.	24	1½ picas
<i>X</i> 1 col.	22	2 picas
<i>X</i> 1 col.	32	3 picas
<i>X</i> 1½ col.	38	1½ picas
<i>X</i> 1½ col.	36	2 picas
<i>X</i> 1½ col.	32	3 picas
<i>X</i> 2 col.	50	1½ picas
<i>X</i> 2 col.	48	2 picas
<i>X</i> 2 col.	42	3 picas
<i>X</i> 2½ col. (5½ in.)	66	2 picas
<i>X</i> 2½ col.	62	3 picas

Depth

2 lines	¾ inch	6 lines	1½ inch
3 lines	¾ inch	7 lines	1½ inch
4 lines	¾ inch	8 lines	1½ inch
5 lines	¾ inch	9 lines	1½ inch

1½ pica em margin is almost 1½ inch

2 pica em margin is almost 1½ inch

3 pica em margin is almost 1½ inch

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14-POINT BODY TYPE

<i>X</i> = Across cols.	Letters and spaces	Allowing margins at sides
<i>X</i> 2 col.	40.	1½ picas
<i>X</i> 2 col.	38.	2 picas
<i>X</i> 2 col.	35.	3 picas
<i>X</i> 3 col.	57.	3 picas
<i>X</i> 4 col.	86.	3 picas
Depth	Depth	Depth
2 lines, ¼ inch	6 lines, 1½ inch	10 lines, 2 inches

18-POINT BODY TYPE

<i>X</i> 4 col.	87.	3 picas
Depth		
3 lines.	¼ inch	

Headlines

12-POINT HEADS

<i>X</i> = Across cols.	Letters and spaces	
<i>X</i> 1 inch.	10.	Flush
<i>X</i> 2 inches.	21.	Flush
1 col.	18.	Easy
1½ col.	26.	Easy
2 col.	42.	Easy
2½ col.	56.	Easy
3 col.	62.	Easy

18-POINT HEADS

<i>X</i> 1 col.	13.	Easy
<i>X</i> 1½ col.	20.	Easy

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<i>X</i> 2 col.....	26.....	Easy
<i>X</i> 2½ col.....	34.....	Easy
<i>X</i> 3 col.....	38.....	Easy
<i>X</i> 4 col.....	61.....	Easy
<i>X</i> 5 col.....	68.....	Easy

24-POINT HEADS

<i>X</i> 3 col.....	26.....	Easy
<i>X</i> 4 col.....	42.....	Easy
<i>X</i> 5 col.....	56.....	Easy

36-POINT HEADS

<i>X</i> 3 col.....	20.....	Easy
<i>X</i> 4 col.....	28.....	Easy
<i>X</i> 5 col.....	37.....	Easy
<i>X</i> 6 col.....	40.....	Easy

48-POINT HEADS

<i>X</i> 3 col.....	14
<i>X</i> 4 col.....	21
<i>X</i> 5 col.....	27

COMBINATION HEADS

48 on top	Approximate depth	
1-48, 1-36, 1-24.....	2½ inches.....	3 picas
36 on top		Margins
2-36, 2-24, 1-18 and 4-12.....	4½ inches.....	½ inch
2-36, 2-24.....	2½ inches.....	3 picas
1-36, 2-24.....	1½ inches.....	3 picas
1-36, 1-24, 1-18.....	2½ inches.....	3 picas
1-36, 1-24.....	1½ inches.....	3 picas
1-36, 1-18.....	1½ inches.....	1½ picas

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24 on top

2-24, 2-12.....	$2\frac{1}{4}$ inches.....	3 picas
1-24, 1-18, 2-12.....	$1\frac{1}{2}$ inches.....	$1\frac{1}{2}$ picas
1-24, 1-18.....	$1\frac{1}{4}-\frac{1}{8}$ inches.....	3 picas
1-24, 3-12.....	$1\frac{1}{2}$ inches.....	3 picas
1-24, 2-12.....	$1\frac{1}{2}, \frac{1}{2}$ inches.....	$1\frac{1}{2}$ picas
1-24, 1-12.....	$1\frac{1}{2}$ inches.....	$1\frac{1}{2}$ picas

18 on top

6-18, 3-12.....	$3\frac{1}{2}$ inches.....	3 picas
3-18, 3-12.....	$2\frac{1}{2}-\frac{1}{4}$ inches.....	$1\frac{1}{2}$ picas
2-18, 2-12.....	$1\frac{1}{2}, \frac{1}{2}$ inches.....	$1\frac{1}{2}$ picas
1-18, 2-12.....	$1\frac{1}{2}$ inches.....	$1\frac{1}{2}$ picas
1-18, 1-12.....	$1\frac{1}{4}$ inches.....	$1\frac{1}{2}$ picas
1-18, 1-12, etc.		

The type table was compiled by E. Davies Morley, and is very useful in estimating. The author has devised a ruler for the same purpose.

Suggestions for Study

1. Cut out six advertisements. Paste them on a large sheet of paper and mark opposite the various headings and takes the size of type used.
2. Cut out a large department store advertisement in duplicate. Cut up one and retain one for comparison. Take a large sheet of paper, the size of the advertisement, and briefly mark in a new layout, pasting the various takes with their headings on separate pieces of paper (of uniform size) and marking corresponding numbers on the big layout sheet or dummy.
3. Could you improve the headings by making any of them larger or smaller? In your opinion is there

This sample page of type tells the sizes and numbers of letters and spaces to the line across two columns

	1 col	2 cols
8-point Cheltenham Bold The News and Times Are the Most Reliable Advertising Mediums in the	33	67
10-point Cheltenham Bold The News and Times Are the Most Reliable Advertising Mediums in the	29	58
12-point Cheltenham Bold The News and Times Are the Most Reliable Advertising Mediums in the	25	51
14-point Cheltenham Bold The News and Times Are the Most Reliable Advertising Mediums in the	21	42
18-point Cheltenham Bold The News and Times Are the Most Reliable Advertising Mediums in the	17	34
24-point Cheltenham Bold The News and Times Are the Most Reliable Advertising Mediums in the	13	26
30-point Cheltenham Bold The News and Times Are the Most Reliable Advertising Mediums in the	11	22

36-point Cheltenham Bold

The News and Times

9 18

42-point Cheltenham Bold

The News and

6 12

48-point Cheltenham Bold

The News a

5 10

60-point Cheltenham Bold

The News

4 8

72-point Cheltenham Bold

The Nes

3 7

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sufficient white space in this big advertisement in its original form? Is the type in any place too small for you to read easily? Are there any lines of type in the advertisement too long to be read at a glance?

4. Cut out a book review. Rewrite as an advertisement and make a layout four columns wide by 140 agate lines deep.
5. Cut out an advertisement and make a new layout for twice the space used. Mark up the same wording and rearrange with illustration, if any, to fit your new layout.
6. Make another layout for the same advertisement occupying half its original space. If you cannot get in all the words rewrite the advertisement, retaining the sense.

REFERENCE. — See American Type Foundry Specimen books.

CHAPTER VII

DESIGNING THE LAYOUT

IF you were arranging the furniture in a room, you would not put a piano, a davenport, and a library table on one side of the room, and a frail chair on the other.

If you did, the room would look too "heavy" on one side. The furniture arrangement would throw the whole room "out of balance." Balance is the arrangement of weight, either actually or optically, that establishes equilibrium.

Every human being has an instinct for balance. Unconsciously employed, this feeling for balance is a matter of self-preservation. It is literally the thing that keeps you on your feet. Consciously used, it is an artistic principle. Whenever or wherever this feeling for balance is upset, the eye is displeased, and the effect, even though not analyzed, is unpleasant. It gives the observer the same disturbed feeling as though he saw a building about to topple into the street, or some one getting off a street car backwards.

So if your advertisement is going to be attractive, you must reckon with *balance*.

ADVERTISE!

The simplest way to obtain balance in your advertisement is to make it *exact*. You can place on one side of your ad just the same sort of display that you place on the other side. You can make the optical weight even. In an exactly balanced advertisement everything corresponds: boxes, heads, size of type, amount of reading, cuts, and white space, exactly the same on both sides of the ad. This is a very neat advertising arrangement. If you are a beginner and unaccustomed to balance, it may be well to start with the principle of exact balance in mind. It has the disadvantage of sameness, but is infinitely better than an ad out of balance.

Theoretically, there are three points of balance: the center, the top, and the bottom.

The center is the usual point of balance. You can best fix this in mind by imagining a "teeter-totter." Too much weight at either end will disturb the stability. So, you must avoid making a center-balanced ad top-heavy or bottom-heavy, just as carefully as you avoid throwing the sides out of balance.

Were you to select the more unusual points of balance, the top or bottom, you should remember that an ad balanced from the top is like hanging a curtain. It must seem to be

DESIGNING THE LAYOUT

suspended. Therefore it will appear well if you leave white space at the bottom. An advertisement balanced at the bottom must seem to rest solidly, like a building on its base, therefore you can leave a good white space at the top, to increase this effect.

You will, however, deal in the main with advertisements balanced at the center.

The sameness of the usual exactly balanced ad is monotonous, and monotony is a thing to be avoided by every possible means. In order to obtain variation and maintain good balance you may: balance cuts with boxes; heavy type with boxes or cuts; shapes against cuts or white space; or you may place a large group at balanced distance.

Color will balance by intensity. In your newspaper work you are dealing with white space, black type, gray type, gray half-tones, and black line drawings. A gray group should be twice as large to balance a black group, etc.

You will also have to be careful to see that your white space is distributed in balanced amounts through your advertisement.

When you have mastered the theory of balance, you will have conquered your first great artistic obstacle.

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There are many other ideas that you may borrow from the artist to make your advertising appear to better advantage; practically all of the fundamental principles of design can be usefully and effectively employed in advertising. For example, you should never break an advertisement at the center, with box, line, cut, or any optically striking type. Put this display either above or below the center, and you will greatly increase the effectiveness of your work. You may use the golden proportion, in boxing or general layout, "The shorter is to the longer, as the longer is to the whole," with good effect.

You will find 1, 3, or 5 cuts, or spots of any sort (type, boxes, etc.), more effective than the even multiples. In placing boxes, rules, and type groups, you can easily arrange to have line follow line. You can also choose shapes that will go together and make the whole effect of your ad like one harmonious design, balanced, yet varied.

You will find certain shapes, certain types, certain heaviness or lightness of type, cut, etc., particularly suited to the subject which you have to handle. For example, perpendicular lines denote dignity, strength, etc.; horizontal lines are restful; diagonal lines show action. Heavy

DESIGNING THE LAYOUT

type is suited to coal, machinery, etc.; light type for millinery, flowers, jewelry, etc.

You will choose border rules and box rules of thickness corresponding to the thickness or blackness of the type you are using, and your cuts will go with type and rules. The more experienced you become, the more "finicky" you will be in these little details.

Above all, you will insist that the printer follow your instructions to a line. You will realize that a box loses its value when your ad is a series of boxes. You may use circles, squares, triangles, and other shapes for emphasis. You will remember that size of type, color, shape, and position are the four means of emphasis, and you will not use more than one to emphasize any one thing. You will thus avoid a common fault — over-emphasis.

In regard to the type, you must insist that your ad be not set in more than one face of type (unless you particularly specify it for emphasis or in combination). Many advertisements look like a page from a type specimen book.

Insist upon designing each and every layout, and by carefully observing these rules you will find the appearance of each successive advertisement more and more attractive.

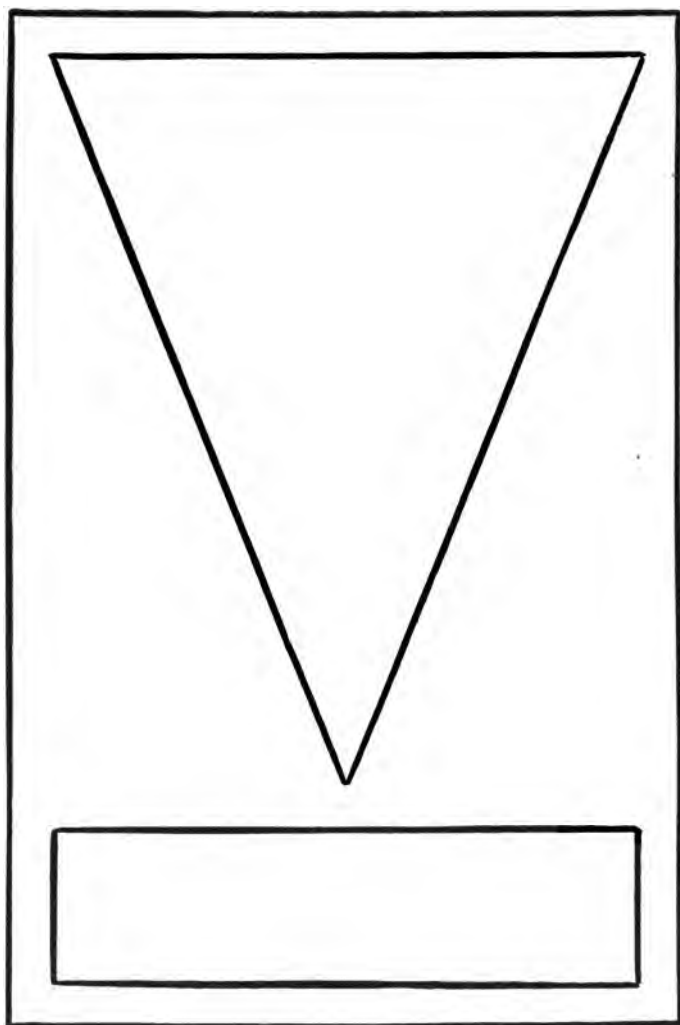
ADVERTISE!

Suggestions for Study

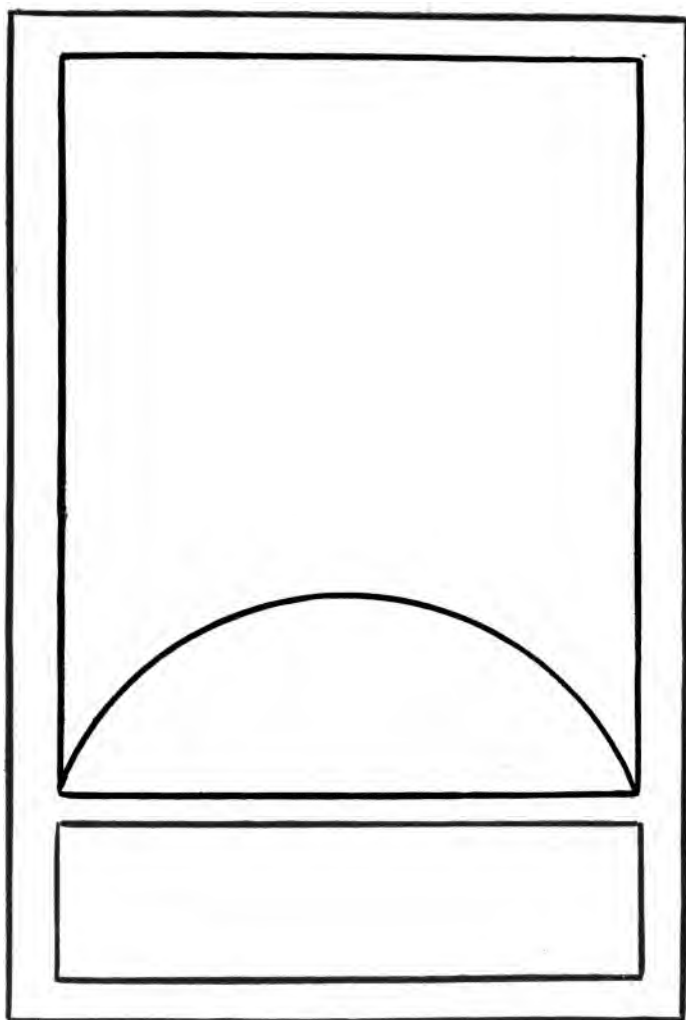
1. Cut out three advertisements illustrating exact balance, varied balance, top balance, bottom balance.
2. Cut out half a dozen advertisements and copy these designs on layout papers — indicating type and heads by fine lines — illustrations, etc., with penciled shapes.
3. Rearrange the layouts in several pleasing designs and compare your new layouts with the originals.
4. Make three original layouts for advertisements to occupy quarter-page space in newspapers.
5. Refer to the work you did with newspaper layouts in the preceding chapter and see if you can think of more pleasing layouts.
6. Glance at the advertisements you have collected for your study and note the good points of design.
7. Write an advertisement to occupy a page space in your favorite magazine and lay it out with (a) exact balance, (b) with varied balance, (c) with balance at top, (d) with balance at bottom.

NOTE. It will be well to sketch out your size space before writing the advertisement. You may find it convenient to change your wording to suit your grouping — thus keeping your design in mind from the outset.

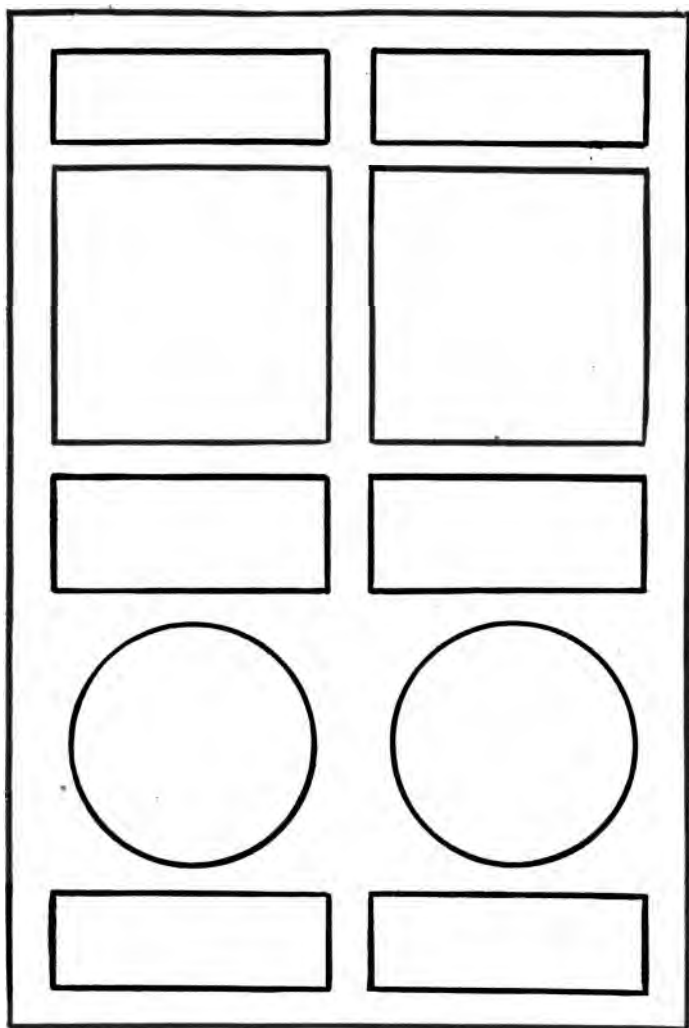
REFERENCE. — See *Principles of Advertising Arrangement*, by Frank Alvah Parsons.



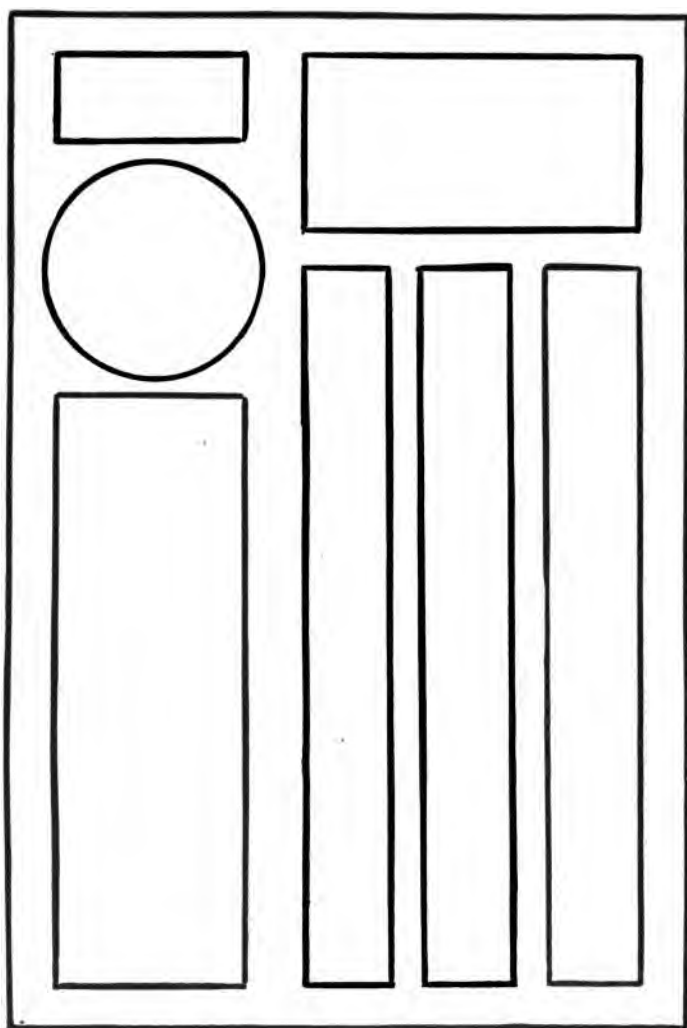
Top Balance



Bottom Balance



Exact Balance



Variety in Balance

CHAPTER VIII

WRITING THE HEADLINES

MUCH of your success as an advertising writer will depend upon your skill in writing headlines or "heads."

In its final analysis, the principle of advertising writing is almost identical with that of head-writing, the art of condensed statement.

From first to last you will have to get a great deal into a very little space. Therefore you will try to say much in a few words. You will need to choose your words carefully and learn to use one word where you formerly used ten. Yet, with all this, your ad must not seem curt. It must not read like a telegram. But when completed you should have the assurance that you could not have said the same thing and left out one word — that every single word was needed.

In writing heads, it is necessary to adjust the head to the width of the space. Even if you have so much money to spend in advertising that you can write your whole ad without glancing at a layout, yet when it comes to the

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head, you will be compelled to stop and consider the layout.

There are three ways in which you may tell your story in an advertisement; in your copy, in your cuts, and in your heads. The best writer tells it in all three ways, so that he who runs may read.

Your heads should emphasize points which pertain most vitally to your copy and which will most surely interest your readers.

A good way to practice writing your first heads is to take a newspaper article (called "story"), cut off its present head, and write, in a few words, a statement of what the story contains. Compare what you have written with what the newspaper copy-reader has written and note the difference between your heads and his. Now this newspaper copy-desk man is a clever fellow, and you will have to write a very good head to improve upon his. Count the letters and spaces in his head and in your own. When you have reached the point where you can write as good a head as the newspaper man, that will fit in, as his does, to the required number of letters and spaces, you have learned to write heads. Nothing but constant practice will teach you this art.

If you will make a habit of reading newspaper

WRITING THE HEADLINES

heads, you will find that every head tells the story in a few words, or hints at it in such a way as to arouse your curiosity. Many people never do anything but "glance at the headings in the paper." They are news-gleaners. Now if these people will only glance at headings in actual news stories, think how interesting you will have to be to compel them to read advertising!

You must write better heads than the newspaper man, better heads than the magazine man, better heads than the author! You must surpass all these trained writers, in head writing, or how can you hope to induce your public to read your advertisements in preference to their literary matter?

Make up your mind to excel in head writing. Your heads must be remarkably good. They may even be startlingly sensational.

The heading

Satisfied Employees Give Good Service

is poor, because "service" is hackneyed, and the whole thing tells you what the man who wrote it wants to preach to you about. But the heading

She was Always so Kind

over a human-interest story about a good saleswoman retired by Wanamaker's, tells the same story in a way that "goes straight home."

ADVERTISE!

You can get a great deal of human interest into your heads. You can address your heads to certain failings that you know every human being possesses.

As a matter of principle, avoid generalities. The man who advertises men's clothing with the headline "Anxiety" is not a particularly good student of human nature. One is amazed to find a heading advertising camouflage for a steamship company to the effect that men in South America buy their clothing in the United States!

If "durability" were a commodity, instead of a rather dull word, it would certainly have a big sale, as page after page is devoted by the most profligate of advertisers to "durability." The *Saturday Evening Post* fairly screams that staid word from its advertising columns.

Make your head tell specific facts. Don't talk about them! Tell them. Break right into the most exciting part of your story! Feature the unusual! Suppose you had but a few words to say, and had to interest the person you were addressing, you would not waste time or money on commonplaces. Then don't do it in your ad.

You will find that the most common head you will use will be the news head. Tell something

WRITING THE HEADLINES

interesting in this head. Here are a few examples of news heads that get the business:

**He Hurried to Chicago for
Suits & Overcoats for Men**

**Mr. Mason's Automobile will go through the
best part of Detroit on the way *home* to
Belmont Place!**

**Little Dutch Girls Sometimes wear as many as
Seventeen Petticoats!**

**Clothes that will stand the Test of the
most Strenuous Political Discussion!**

**If you lived in Soho your Rank would be
determined by the Sort of Parasol
you carried!**

**Mr. Jonas Hanway was the First Man to walk
the Streets of London under an Umbrella.**

Future Man will Sleep Less — says Edison

**Pick Your Favorite From
These 50 Good Style
Skirts!**

**Biff! Bang! Whizz! A Whirl!
and a Jig!
Toyland Opens Tomorrow!**

Your practice in rewriting heads for newspaper stories will teach you to make them effective. You will learn that the head must pertain to the

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copy and must fill the reader with the desire to read what is written beneath. If you fail to catch the passing interest with your head, you will never get your advertisement read unless your reader is looking for it. (In that case the office boy might as well write the advertisement!)

Much of the "punch" of advertising goes into the head. It must be convincing. It must be believable.

For example, the writer who spends \$5.00 displaying in large type the line:

It is a fact

is clearly wasting his money. It tells the reader nothing. It is a "glittering generality," and of course, it is followed up with something that is very obviously *not a fact*.

Right here is one mistake advertising writers are prone to make. They forget that the reader is shrewd, often suspicious, and has often been duped and misled by "gold brick" advertising.

Very strong heads may be written that appeal to the bargain spirit, without using the word bargain, or making unbelievable claims for the merchandise.

**Before That Run of Winter Colds,
Get Your Family Supply of Handkerchiefs**

WRITING THE HEADLINES

Many clever appeals may be made to home-makers and home-lovers. Take for instance these heads:

**The Proper Settings in the Home Enhance
Every Charm of Woman!
Dark Haired Women! Light Haired Women!
Red Haired Women!
Here are ideas for all of you!**

**Plan your Porch Settings with
Poster Color Effects**

**Make Your Home Cool and Restful
by Taking Out the
GLARE!**

**That Gift to the Home
A Comfy Chair for Father's Christmas**

**Great Breezy Sale of Housefurnishings
That Whistles in Like a March Wind**

In your heads you can always effectively appeal to the vanity of either woman or man, particularly the former. These are heads that appeal to the vanity:

**A Man Ought to Choose such a Conspicuous Thing
as his Hat with Care!**

**Is your Outing Costume Picturesque or
Grotesque?**

ADVERTISE!

Putty-Colored Complexions are Not Becoming!

**999 Times out of 1000, it's the Well Dressed
Woman the Men Admire!**

Some Hats take Ten Years from a Woman's Age!

**Madam, Are You Correctly
Dressed for the Street?**

**Nothing in a Woman's Wardrobe
is More Important Than her Every
Day Suit**

**A Poor Corset Would Ruin the Figure
of Venus Herself**

**Many people are easily appealed to by super-
stitions; for instance:**

**These Lucky Elephants Carry
Good Luck in Their Trunks**

**Good Luck for Those Who Wear
Everything New Easter**

**Your heading may be very unusual and arouse
curiosity. These heads are also usually newsy
in tone; for instance:**

**Several Men Have Bought
Human Hair Switches**

Women Dare Not be Bald!

WRITING THE HEADLINES

**Unfortunately for Hirsch, he was a German
in Paris, when War Broke Out!**

How Many Will Come Back?

**Would He Linger Longer
in a More Comfortable Chair?**

With proper illustrations (cuts) you can make good conversational headings. Say the things people would naturally say; for instance:

**"Yes, Mamma got Papa that Comfortable
Chair at (name of store) "**

**"Does a Man Take Off His Hat in
This Store? "**

**"My Wife travels 107 Miles to save
Money Shopping at (name of store) "**

**"Say, what will you take for those Two Lots
of yours in Belmont Place? "**

"There's Mrs. So-and-so in Another New Hat! "

If you want to carry out some central idea, you may have all your heads written to fit in.

For example, in a one-page Christmas ad the words "Love," "Joy," "Peace," and "Merrie Christmas," were lettered in old English, and all sub-heads were written to give the advertisement the real Christmas spirit.

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Before or after you have written your head, you will have to decide upon its shape. When you become expert, you will know the shape while you are writing the head, but at first you will probably have to write the head and then adjust it to the space.

First come your great heads for a full-page advertisement, which must be strong; and if they are good, straight-from-the-shoulder, selling copy, they will more than pay for the space used for their display.

There are six distinct types of plain heads. These are shown in outline on page 89.

One line in large type is called a "ribbon" head.

These heads may be combined in various ways, or set as "fancy combination" heads. Pyramids look well under sliding heads, as in newspaper use, etc. In general, similar heads on corresponding parts of advertisements are used for balance, and the entire ad has a neater appearance if the heads are uniform. But a variation may be used for emphasis with telling effect. At the beginning you will do well to use the simplest effects.

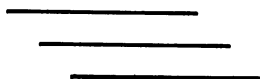
WRITING THE HEADLINES

Type of Heads

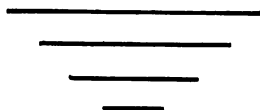
Type 1. The Even Line Head



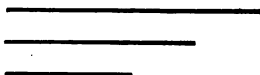
Type 2. The Sliding or Step Head



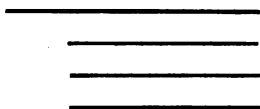
Type 3. The Pyramid Head



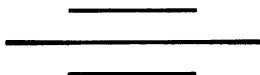
Type 4. The Side Head (set flush on either side)



Type 5. The Hanging Indention Head



Type 6. The Title Head



ADVERTISE!

Suggestions for Study

1. Cut the single column heads off a half dozen newspaper stories and write headings with the same number of letters and spaces. (The "space" between the words is counted as one letter.)
2. Cut out three stories whose headings are written in two columns and write new headings for two columns — in same number of letters and spaces. (In each instance compare your heads with the originals for interest.)
3. Consult the page on type, and note the sizes indicated and where capital letters ("caps") are used.
4. Write three pyramid headings for (a) a three-column advertisement, (b) for a four-column advertisement, (c) for a six-column advertisement.
5. Write three sliding or step heads for the same ads.
6. Write three even and flush headings for three advertisements of from one to six columns inclusive.
7. Write two hanging indentions and title heads for any advertisement in your collection.
8. Write a "freaked" heading combining the pyramid and step heading.
9. Cut out the headings of six advertisements and change the wording and style of heading. (Fit your type to the space without reference to the original.)
10. Referring to former layouts and advertisements, can you improve the headings?
11. Write (a) a news head; a sensational head; (b) a head that will arouse curiosity; (c) a head that arouses vanity.

NOTE. It will be advisable to make small layouts before writing your heads, drawing them in roughly with pencil.



**Once Upon a Time a
Man Received a Christ-
mas Present and Left It
Unopened Upon the
Top of His Desk for
Six Whole Months!**

- But he was hardly human.
- Or perhaps he suspected that it was the **unsmokable!**
- Next worst to the unsmokable is the unwearable.
- Now Daniels & Fisher's Men's Shop has the sort of things a man wants and wears.

Note the Human Interest of this Heading

When Sarah Lee Was Three Years Old She Had Her First Easter Outfit!



Ever since that time she has had a regular new Easter outfit—though to say how many would be to tell her age, which is not fair.

She just walked out of our Suit Department yesterday in the most stunning new spring suit—and she walked with a lot of the real spring joy—because it was quite as natural for her to have the new suit as for the earth to have new flowers and new grass, and the animals new furs and feathers.

The woman who does not want new Easter clothes is more than—well, they just never LIVE to be as old as that!

A Heading that tells a True-to-life Story, Supported by Copy and Illustration

HomeMakers!

Twig by twig, piece by piece, the true home-maker is continually furnishing, refurbishing or building anew

It is part of the delight of home-making, that one sees ever the possibilities of change—the chance to make it still more charming—to express something this year that was not there last year—to leave the subtle trace of the passing season, a definite and yet as indescribable, as the character of the season itself.

The play of fancy and imagination in home-making keeps its greatest fascination forever in the process of making.

Daniels & Fisher's Great May Home-Making Sales Start Tomorrow

This Heading with Illustration is replete with Indirect Suggestion

SUNDAY, FAIR AND
WARMER—O. R.
Weather Forecast.





There Is a Time in Life When a Game Is Never Too Long!

Even you who are bored to distraction, now, by an hour's game of cards—were once at this happy blissful age when you only longed and longed to go on playing in defiance of the "sand man" who threatened your game.

In Daniels & Fisher's Toyland there are games that will keep children interested for hours at a time—the sort of games that enchant little boys and girls, and sometimes teach them something at the same time.

Be Sure to Include Some Good Games for the Children

Toyland Is Now on the Third Floor

Grown-ups are not the Only Readers who will find this Heading Interesting

CHAPTER IX

WORDING THE ADVERTISEMENT

ONE word may make or mar an advertisement.

In good advertising copy, there is nearly always some one word that stands out, marked above every other word for its originality, daring, fitness — or all three. Without that word, the advertisement would be a weak, flat, ordinary piece of work.

Usually this word is a short, easily-understood word, used with a peculiarly happy aptness. Such a word may bristle with action, or allure with subtlety, but in its final analysis it carries with it indirect suggestion that is worth whole written columns of the usual sort.

To attain desirable brevity in advertising, the study of words is indispensable. Instead of using more words, use words that imply and suggest more. Replace long, hard-to-understand words with short, forceful, catchy terms.

Be sure that the wording of your advertisement makes the meaning perfectly plain. It is far better that your advertisement should be commonplace than that it should be misleading or above the heads of the readers. Just as the

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budding newspaper writer is warned against "fine writing," so the advertising student must be warned against attempting "literature." No educated person is offended by the use of familiar, simple language, but long words of Latin or Greek origin, or classical or literary references, will go right over the heads of your buying public.

While you must very often hint at your meaning, you must hint in such a way that no one will mistake you. Take, for example, that Gold Medal Flour advertisement — "Eventually — Why not now?" The words "Why not now," send home the indirect suggestion of "Eventually." Indirect advertisements are telling, because they say so little — and the less they say the more people will remember. This is the great power of the "slogan" or the catch phrase. But an indirect advertisement is generally a flash of inspiration. If your indirect work does not plainly convey just the meaning you want to give it, make the advertisement *direct*. Be sure it is plain and easily understood by every reader. (See the chapter on "Suggestion in Relation to Advertising.")

The tendency of every advertising writer is to exaggerate. If he honestly believes what he

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is writing, he is tempted to over-state in order to convince. Unfortunately this has the opposite effect. An exaggerated statement does not carry conviction. A man will be more impressed with the statement, "better than most 25-cent tobacco," than he will by the claim, "the best tobacco on earth."

Note the advertisements for accountancy and other business courses offered to the ambitious through magazine advertisements. Young men exclaim in the advertisements, "And now I make \$100,000 a year!" The advertisements always ask if you want a \$50,000 a year position, or would like to make \$1000 a week.

This is not only sheer exaggeration, but it is bad advertising, because few young men or women are so conceited or so ignorant as to believe that such tremendous salaries would be paid them after taking the courses offered. It would be far better to place a more reasonable sum before their eyes — say \$52.50 a week — something believable. It is too big a jump for the mind of a man behind some counter — from \$15 a week to \$50,000 a year. Should such a thing actually happen to a young man after a short period of study, he might become unbalanced mentally! The advertising man may

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think in terms of "\$50,000 a year," but he is \$45,000 over the heads of his most ambitious readers, and frequently more.

The advertising writer who keeps his statements within the bounds of possibility will find himself almost refreshingly original! The man who writes a strong advertisement must believe what he writes. He must be an optimist.

The man whose copy put 3-in-One Oil on the list of advertising successes was always thinking of new uses for 3-in-One. This man personally used 3-in-One so extensively that his fellow workers in the agency that handles the account said he shaved with it and used it as salad dressing!

Keep away from "glittering generalities." Don't claim "world-beaters" and "best-on-earths." It is so easy to say you have the "best something or other in the world," and to describe it in glowing superlatives.

That is just what all your competitors are doing, and just what wearies the reading public. Make your statements specific. Give actual facts, and you will find them far more convincing. A man who is going to buy a hat will be more easily enticed by an advertisement of a hat "that looks well at any angle you wear it" —

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than by the advertisement of "the best hats in town."

The Chicago store that advertised a "Sale of Merit," overlooked the fact that "Merit" is something you cannot sell, and would have created more interest and been less commonplace had it merely said "A Sale of Women's Suits."

"A Petticoat that is wide enough to walk in, but won't gather under your skirt," is far better than an advertisement, "See Our Wonderful New Petticoats."

Give specific facts. They are far more interesting. Also, they are more difficult to write, because the writer has to know something about what he is writing. You will find hundreds of hackneyed words that you should omit; for example, such as "service" and "quality." Such words used in a heading are ineffective, because they have been worked to death, and every reader will think he knows what you are going to say without reading it — hence he will skip it. Cut out every unnecessary word.

Suggestions for Study

1. Select twelve advertisements which depend for their interest upon the use of some original phrase.

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2. Indicate the strongest word used in each advertisement.
3. What one word in all twelve would make the strongest appeal to you?
4. Write down twelve words which you might use in advertising each of the following articles: tea, bread, automobiles, stockings, chairs, pianos, real estate, books, kitchen stoves, rugs, jewelry, embroiderys, tacks.
5. Select six advertisements from newspapers and substitute for their present wording, statements which, in your opinion, would be more convincing. Give the reasons for your changes.
6. Make a list of twelve unusual but easily understood words which you think might be used to advertise articles.
7. Write opposite each of your words the sort of appeal connected with it — or the mental picture.

REFERENCES. — *Handbook of Composition* by E. C. Woolley; *Business English* by Rose Buhlig.

CHAPTER X

COMPARATIVE PRICES IN ADVERTISING

ALL comparative prices, or no comparative prices? On this question nearly every advertiser seems to be an extremist.

The man who permits no comparative prices in his advertising says right out that the one who does is a liar.

Most of the much discussed "truth in advertising" circles round this one debatable question.

But, verily, truth is stronger than comparative prices, and the same fellow who assumes the "holier than thou" attitude on comparisons, will turn other tricks, perhaps, to make his profits higher.

There is no question that the comparative price business has been overdone, and that the public is tired of the continual sale. It has lost its force through its monotony and its evident lying. The public has lost confidence.

But there has also been gross exaggeration as to the extent to which stores have gone in this question. There are, at times, good reasons why articles are reduced and sold at actual cost

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or less than cost. Sometimes a store becomes overstocked; sometimes the weather brings about a situation where it is better to let go; sometimes a manufacturer is forced to sell. There are scores of reasons why good, honest sales may and actually do take place.

Human nature, despite all discussion, has not changed, and never will change as to the bargain instinct. Every man and every woman loves a bargain.

All store advertising should be dealt with from a news viewpoint. Everything that happens, or is about to happen, in a store is of news interest to the public. The best advertising investment possible for a store lies in its new, just received merchandise, with the full profits on. These things, properly displayed and advertised in a tempting, descriptive, newsy manner, will be sure to sell at their full face value, and there will be far less need for sales which eat into profits and increase the cost of advertising.

Many store advertising managers figure that the old merchandise should be advertised. New merchandise, they argue, will take care of itself. While they are advertising their perennial sales of old merchandise, at reduced prices, no one hears a word about the new things coming into

COMPARATIVE ADVERTISING PRICES

the store, which get old before they are mentioned!

New articles should be used to pique the curiosity of the public, and to tempt people through their very freshness and desirability.

Much more space may be profitably given to a new article, with its full profit on, than to an old article reduced in price.

To quote the former price of a given article is merely to state a fact. To describe this article when old as though it were new, and try to foist it off as a new article, is a deception — and a waste of advertising space.

Suppose you are to advertise a lot of hair combs that are selling for \$1.00. For some reason you reduce them to 50 cents. The strongest argument for these combs is the price argument, "\$1.00 combs for 50 cents."

Everybody knows the sort of comb you mean. You state the fact and leave the public to do the rest — and they do it. Yet, the no-comparative price extremist will split hairs, over the fact that these combs are not worth \$1.00 to him, or he would sell them for \$1.00. Even if he is using these combs as a bait to get people into his shop, he still has conscientious scruples about telling the plain price truth about them,

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and is obliged to launch into a quarter-column or so of unprofitable space to tell people they are actually \$1.00 combs without mentioning the \$1.00.

In advertising women's wearing apparel, the price argument has, perhaps, been most abused. This is largely because the advertising writer has lacked the ingenuity to be tempting. Once make the clothes sufficiently desirable in your advertising, and it will be necessary to say very little about the price — providing always that the buyer is in constant touch with the market and the merchandise backs up the advertising. But when weather, market conditions, or a special purchase brings about a sale, this may and should be advertised, and comparative prices may at such times be profitably used. The public will soon be able to discern the store that is following an honest advertising policy, and comparative prices may be used by such a store without fear.

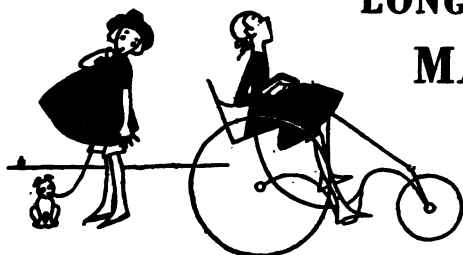
Suggestions for Study

1. Analyze an advertisement of the largest department store in your city and select a price argument which might have been presented as news.
2. Examine some article of merchandise advertised, such as lace, silk, hose, gloves; note the quality and

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selling points. Go to your public library and look up some references on the subject under your consideration. After saturating yourself with the facts concerning the article, write half a dozen advertisements.

3. Referring to the advertisement, determine about what proportion of the space is devoted to the price argument.
4. How many articles in the advertisement are presented as new merchandise?
5. About how much of the advertisement would have a news interest for you?
6. Would the advertisement impress you as presenting better merchandise or less expensive merchandise as its chief appeal?
7. Compare the advertisement with those of other stores, in the same issue of the same paper. Note the difference in price interest and news interest.
8. Do any of the advertisements offer you an irresistible attraction, and if so, is this based on price or news interest?
9. Which displays of prices do you consider most attractive?
10. Collect ten different price displays which stand out.
11. Note carefully statements that fail to convince you of their truth and give your reasons.
12. Rewrite the statements noted in the previous question and make them convincing, — stating why you have made the changes.



LONG LEGGED MAMIE

WANTS

A

Tricycle

Delighted Wee Spectators Watch Toyland's Wheels Whirl Round

This is surely an age when things move in cycles—tricycles, bicycles, velocipedes, etc. Life is just one round of merry motion—one great big wonderful wheel. Toyland is just full of wheels. They whirr, whirr, whirr from 8:30 a. m. to 5:30 p. m.

Bring the kiddies—and if you want to dwell for one grown-up moment in a magic land of imagination, come yourself.

Be sure to come yourself! There is something safe and sane and real about Toyland not to be found many other places.

Girls that grow fast need a lot of fresh air, too, and when Mamie meanders forth, day after Christmas, on a brand new Daniels & Fisher tricycle, she will be filling her lungs with the sort of air that will help her toward a plump young womanhood.

No prices are used in an advertisement of this kind



"Gee, See Jimmie!

He's Got a Daniels & Fisher's

Peerless"

That's a proud moment in Jimmy's life.
He will probably never have a prouder.
You who motor in your own grown-up Peerless—scarcely touch the heights of superiority that are reached by Jimmy—who imagines delightedly that speed cops are chasing him.
Jimmy's automobile, too, is far more wonderful than yours. It takes him places yours will never take you.
For example—he crosses oceans, he climbs mountains, he descends precipitously down from this height.

The gasoline of the imagination feeds Jimmy's car.

—And the wonder is when it takes but one small automobile to make a boy so happy, every boy in Denver does not get one of them for Christmas!

*Come on Now—Whose Boy
Will You Make Happy?*

The price appeal could not have proved more effective—this advertisement sold every "Peerless" in the house!

CHAPTER XI

PUTTING IN THE GINGER

If you were going to entertain an epicure at dinner, and you desired to impress him with the repast set before him, imagine what pains you would take to make your dishes *tempting*. You would make them unusual; you would flavor them to a nicety; you would serve them in some original way.

In advertising, you have the problem of tempting the jaded appetite of your public, and any advertisement may be said to be strong in the exact ratio in which it is tempting.

From first to last you must concentrate on some one central idea that will be most apt to make your public want the thing you are advertising, for without this result, though you have an Elbert Hubbard command of English and are not gifted with the power of temptation in the form of swift, sure, subtle suggestion, your advertisement is a sheer waste of money.

Try to put yourself in the place of your readers, and think of the suggestion that would make you want the article most. If you can not get an idea this way, then start an argument

PUTTING IN THE GINGER

with some one about the thing you are going to advertise. Find out what would make the other fellow want it, and try a number of people until you have some real idea of its value in the eyes of others. In the event that you do not find it to possess such value, then make up your mind that the thing is simply not advertisable. At least, you are not the proper one to exploit it.

But the chances are that you will find only too many new ideas crowding in upon you, and you will then have to decide upon how to condense and make them as strong as possible. In your analysis of good advertising you will find that the strongest advertisements are short. For this reason it is a good plan to rewrite and rewrite your advertising until you can say the most in the fewest possible words. Every word that does not positively add will certainly detract from the force of what you have to say.

The pulling power of an advertisement often rests upon the choice of a single word, so great is the power of suggestion. (See chapters on "Suggestion in Relation to Advertising," and "Wording the Advertisement.")

Go through your advertisement and see if there is any place where you have made a negative statement. If so, turn this around and use

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positive suggestion. For example, an ad for a New York Bonding Company reads: "Why Not Prepare to Meet Misfortune?" This would be far less ominous and far more effective if it should read: "Prepare to Take Advantage of Good Fortune." People fly from misfortune. They run to greet good fortune. Don't imagine that you can preach, moralize, or philosophize to the dear public. They won't be bored.

Be sure that every word in your advertisement is easy to read, easy to understand, and intensely interesting. If you do not seize your reader's interest in the first line you will never coax it at the end of the page. You have but one chance — seize it, and tell your story quickly.

Don't mention the price until you have created the desire. And remember to put strong selling suggestions at the close of your advertisement.

Many an advertisement, like many a salesman, falls down at the closing point. Keep in mind that your last five words must spur your reader to action, and remember that any sort of action on his part, from writing for a booklet to examining your article, is in your favor.

You must take into consideration the character of the thing you are advertising. For example "safety" is not a tempting word to use

PUTTING IN THE GINGER



Good to the Last Sip.

in connection with tea. Nobody ever thought of "unsafe tea" — or at least the general public never thought of it until the advertiser suggested it. The temptation to tea drinking should lie with the appetite, not with the intellect. Here is a case where one word might be used with telling effect — Think of the power of the word "s-i-p." It is a word easily understood, and yet unusual. Also it is a word that draws a picture, and picture words are doubly suggestive. You might advertise a tea with the words: "The Sort of Tea You Enjoy Sipping" — or "Good to the Last Sip," and all the thousand charming ideas connected with tea drinking,

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such as tête-à-têtes, delightful yarns, etc. Then, take the well-known fact, never used to the knowledge of the writer, that Jonas Hanway wrote a strong indictment against the habit of tea drinking and that Samuel Johnson wrote one of his most celebrated essays in its defense. What material for some advertising writer that essay must contain!

The advertising conducted by Funk and Wagnalls for their new dictionary was exceedingly tempting, because it directly interested the reader in a study of his own use of words. What man is so word-perfect that he will not, upon close consideration, discover a slip? This campaign, with its use of correct and incorrect expressions, was simply bound to attract the attention of the very people who would purchase the dictionary.

Human action is the unknown quantity, but you can safely calculate that people always, everywhere, and invariably succumb to their strongest temptations. (Even in refraining from one temptation they are succumbing to another which prompts them to refrain.) It therefore follows that if your advertisement is sufficiently tempting, it will secure a response as certainly as the sun will shine.

PUTTING IN THE GINGER

Suggestions for Study

1. Go to your library and look up the subject of honey. (You will be provided with information in the reference room.)
2. Write six advertisements, occupying quarter pages in newspaper, calculated to promote the use of honey.
3. Suggest illustrations for the same.
4. Do these advertisements make you personally desire to use honey more frequently and in greater quantity?
5. What is the one conspicuous argument for the greater use of honey?
6. Can you put this in a very tempting form in a very few words — less than ten words?
7. Write a different series of advertisements for (a) alfalfa honey, (b) orange honey, (c) clover honey.
8. Glance through *Maeterlinck's Life of the Bee*. Do you find material here for future honey advertisements?
9. Compare your work on honey with advertisements on corresponding subjects and note the difference in advertisements where the writer has knowledge of his subject.
10. Determine the number of appeals upon which your advertisements are based.
11. Among what class of people do you think you could most quickly promote the use of honey?
12. What is the one word in your advertisements with which you have most closely associated your subject? Is it a tempting word, and why?

CHAPTER XII

OPTIMISM AND HUMOR THE SEASON- ING OF GOOD ADVERTISING

EVERY good advertisement gives to the public a message of good cheer!

A good story may make you cry or may make you sad. The bookshelves fairly groan with successful, gloom-imparting literature. Even a book bearing such a title as: "Is Life Worth Living?" may find a large, morbid, and delighted ready-to-read public.

Good advertising fairly bristles with hope and promise. If you are feeling depressed, pick up a magazine or newspaper and read the advertising. It will cure, or tell you how to cure, anything from a backache to a heartache. And it is largely to this great, positive, enthusiastic spirit of optimism that advertising owes its success. It encourages Mr. Failure while tempting Mr. Success; the poor man can start a bank account on a dollar and have a good bank account by *next* Christmas; the sick man can take somebody's pills or read somebody's books and be a well man; the fat woman can have a figure like Venus by some simple exercises; the

OPTIMISM AND HUMOR AS SEASONING

clerk can become manager of the business! And there is not a doubt about it that all this suggestion is stimulating. It is a relief to turn from columns of war, murder, suicide, and scandal to this good, healthy, resourceful advertising reading. Probably there are thousands of men and women who have honestly taken and profited by the advice of an unknown advertising writer.

One of the most difficult but effective forces to use in advertising is humor. There is a vast difference between "getting smart" and being humorous, and few advertising writers recognize this difference. It is safe to say that most advertising in which any attempt is made at the humorous falls flat. So, unless you feel that you can become skilled in its use, it is safer to stick to the serious than to offend or confuse your readers.

It is necessary that all humor in advertising be objective. In no case can you afford to use subjective humor. Objective humor never touches the customer unless it refers to human experience common to all. It is never forced, but is light, sparkling, and irresistible. It deals with situations, objects, common human experience, and sometimes characters foreign to the

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customer. This sort of humor may not be obvious to all, but is keenly enjoyed by those who "get" it, and serves to strengthen and send home your arguments as by no other means.

Subjective humor — frequently used and always offensively — places the customer in an awkward situation. It often represents a peculiar or repulsive-looking man or woman, so that the reader at once thinks, unconsciously perhaps, but surely, "Well, if I look like that, none of it for me."

It is always safer to use humor in writing advertising to men than to use it in advertising to women. Women are inclined to take things more seriously, while men have so much of the serious that they welcome anything that will call forth a smile. Often just a little dash of the humorous will "turn the trick" in an advertisement that is written to appeal to men. For example, it was thought well to mention that a department store had a separate entrance for men, by advertising "Shy Men Prefer our Separate Entrance." The fact lost nothing, and yet drove the point home that the store had especially provided for the needs of men who don't like to walk through women's departments.

Humor can and should be used with great

OPTIMISM AND HUMOR AS SEASONING

effect in program advertising. It pulls there, as no dead-in-earnest advertising ever will. (See chapter on "Program Advertising.")

There are many times when the only way out in your advertising problem is to handle the situation in a light vein, to make your point while you win a smile and the good will of your reader. There are other times when the seriousness of the idea will not permit the use of humor — but this is seldom, and it is the particular fault of department store advertising that it takes itself far, far too seriously.

Imagine a newspaper that never printed a humorous incident, or better yet, turn to one that does not, a paper without cartoons, without funny stories, without a keen sense of the relative values of things, and you've got the dullest, heaviest newspaper you can read. Just so in advertising, you are relying upon contrasts. If you omit humor you fail to reckon with the lights and shadows.

The time is fast coming when sheer exaggeration will fail to sell merchandise. The public is sickening of "Sale! Sale! Sale!" But he is sure to win favor who makes advertising interesting.



***“Where’s My Pinaud’s Vegetal?
Where’s My Shaving Soap?
Where’s My Safety Razor?”***

**This is what happens when the bathroom pharmacy
supplies run low. Better buy supplies in sufficient
quantities at**

The Daniels & Fisher Stores Co.

**Toilet Goods and Drug Departments,
FIRST FLOOR**

Note the Human Interest in this Situation.

OPTIMISM AND HUMOR AS SEASONING

Suggestions for Study

1. Select six advertisements which in your opinion are successfully humorous.
2. Select another series of six advertisements where convincing optimistic statements are made.
3. Prepare six original advertisements upon any subjects you may select, illustrating each — optimism and humor.
4. Cut out a department store advertisement and try to discover some one place where humor might have been successfully employed.
5. Name half a dozen humorous incidents from common experience about which you might write advertisements.
6. Which of your favorite authors is the most humorous? Analyze some article or story and determine in what the humor consists.

REFERENCE. — See Bergson's *Laughter, the Meaning of the Comic*.

CHAPTER XIII

LOCAL COLOR IN ADVERTISING

THE writer of literature and the writer of advertising have many things in common. One of them is the necessity for injecting into their copy "local color."

If you were aspiring to write a Western romance, it would be necessary for you to know something about the habits of the people of the locality; the scenic setting in which you would place them; the customs and favored expressions of their various types. Lacking this local color, you would fail to convince your reader of the reality of your tale.

And it is this very lack of local color which so often ruins an advertisement that is otherwise good.

For example, coming in on one of the leading railroads, and glancing at an effectively designed menu card, it was once amusing to note the invitation to "canoe" through Colorado. Surely no tenderfoot ever confessed a greater ignorance of the topography of the West than the writer of that advertisement!

Western land companies often have most

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expensive booklets written in Eastern advertising offices, by men who have never visited the land they write of, and their advertising is a mass of glittering generalities. How can it be otherwise, since no one can tell you of another country as you yourself see it? A story that is written by some one who has been told about what he is going to write, is never so convincing as the story written by one who has seen for himself.

The very language effective in advertising in one locality might prove incomprehensible or offensive in another section. For instance, what Easterner would understand such expressions as "pan out," "cinch," "hit the trail," etc.? Such expressions would be very effective and appealing in advertising to the Western man. On the other hand, French terms which might be fittingly used in advertising to a certain class of Eastern people would give offence if employed in the advertising of the more democratic West.

Then there are the prejudices of the various sections of the country. These the advertising writer should study and observe. In the handling of national advertising campaigns this question of local color has never received the

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consideration it deserves. Probably the railroad comes the nearest to taking it into account. But just think what might be done with the automobile concern which used local pictures and talked of local trips! How much more effective national food, soap, tobacco, and other advertisements might be, written with a local appeal! As by no other means, such touches of local color can "bring the advertisement home," to the reader. He sees it in his own familiar setting and feels that it was written to him.

The climate of different localities is a very important factor in advertising. It behooves the writer of advertising to study it carefully, and to know what seasons are the most propitious for his campaign. For instance, the Eastern Spring and the Western Spring come at different times and in different ways. Yet many a Western advertiser lays out his spring advertising campaign arbitrarily, by the plan of some Eastern store.

In the East homes are shut up at a certain season. In the South this season is earlier. In the West the town home is kept open because of the year-round cool weather. Furs may be worn in San Francisco and Colorado when impossible in the sweltering heat of New York or

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St. Louis. No one in Colorado or California would venture on an evening summer outing without wraps. Sudden showers in certain sections of the country make an omni-present summer umbrella necessary. There is the rainy season of California, full of possibilities; there is the high, dry, skin-destroying altitude of Colorado — rich for the beauty doctor. Think of the shoes which the various sections of the country suggest for wearers! Who has yet told us what shoes should be worn with any degree of understanding of what he was talking about, or where he was walking?

The personal element, or “the character of the business,” should be classed as local color. No individual or concern can stay in business any length of time without developing certain characteristics by which the business itself becomes marked. Now these things should be breathed through the whole spirit of the advertising, to lend it individuality and to stamp it as belonging to that particular business. This is an intangible and yet a most valuable asset. What the advertising writer should do is to try to get himself *en rapport* with the personalities which dominate the business.

In search of local color the advertising writer

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should study the article to be advertised in its own surroundings, when possible. What is more interesting and instructive than a trip through a manufacturing plant? When you have seen soap, or hosiery, or bricks, or automobiles, or moving pictures in the making, you bring to your advertising accurate information, if not positive inspiration. (If a choice is necessary take the accurate information in preference to inspiration.) Remember you can not be convincing enough to sell a hungry man a dinner, unless you know what you are talking about and believe it yourself.

The search for local color will lead the advertising writer to new, rich, undeveloped fields of romance and information.

Suggestions for Study

1. Select several advertisements used in your city by national advertisers and determine where local color might be advantageously used. Rewrite the advertisements with a direct appeal to your locality.
2. Name three words peculiar to your part of the country.
3. Write three advertisements employing these words in some striking manner.
4. Sketch briefly the weather conditions which may be said to be prevalent in your city at various seasons of the year.

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5. Outline a plan for shoe advertising with a view to your weather sketch.
6. Visit some local manufacturing concern and make notes about the product.
7. Give a brief outline of your plan for advertising the merchandise based upon your study of the product at first hand.
8. Would you make any difference in your scheme of advertising to New York buyers, Chicago buyers, Los Angeles buyers, New Orleans buyers? If so, what change might be suggested? Would the plan differ in copy only, or in media, or in both?

CHAPTER XIV

SUGGESTION IN RELATION TO ADVERTISING

THINK of dynamite!

If you think in pictures you may think of a leg flying through space. If you think in words, you will think of the word "explode." By either thought process you will get the idea.

Suggestion in advertising explodes into action. It is strong, swift, sure.

Recent writers on the subject of suggestion define man as "the suggestible animal." The degree of this suggestibility varies of course with the individual. The lower one goes in the scale of human development, the greater the suggestibility. There are individuals who act solely from suggestion; there are others who act from suggestion only when caught off guard.

In considering some of the laws of suggestion in relation to advertising, it must be remembered that what is true approximately of all individuals, is true absolutely of all masses. It will thus become possible, through a study of the fundamental principles of suggestion, to predict with a greater degree of certainty the result of

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any given advertisement which conforms to these laws.

Technically defined, suggestion is "the intrusion into the mind of an idea, met by the person with more or less opposition, accepted at last uncritically, and acted upon unreflectively, almost automatically."

If it be the aim of advertising to produce action, is it not well worth the time to study and to produce, if possible, this action that is "almost automatic?"

It may be necessary at the very outset to abandon some preconceived ideas as to the source of human action. Much discussion of "reason why" copy has a tendency to over-emphasize the reasonableness of man. In studying suggestion, man must be thought of as a child who does what he is told, having been taught not to ask "why?" Occasionally he is given a reason to satisfy him, but in the main he obeys and takes the reason on faith.

For the benefit of the advertising writer this is most fortunately true, for, were this a world that smoked its favorite cigars, ate its favorite breakfast food, and chewed its favorite gum through reason, there would be no advertising.

It not infrequently happens that action results

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from a combination of reason and suggestion. The man who begins to reason ends by obeying a suggestion — the idea that *intrudes* into his mind.

If, however, you entertain any doubt as to the preponderance of suggestion over reason, try to close a sale through argument. One trial will convince the most incredulous. This is not a reasoning world.

There are two kinds of suggestibility: normal suggestibility, or that of the waking state; and abnormal suggestibility, or that of the hypnotic or hysterical state. While there is much of interest and value to the advertising student in abnormal suggestion, only normal suggestibility is here considered.

A suggestion is either direct or indirect.

We may give our direct suggestion with authority, as in the command "Use Sapolio," or we may word our direct suggestion politely as, "We request that you fill in the blank and return."

The essential feature of a direct suggestion is that it must be plain. It must be evidently and unmistakably a suggestion made by us to the listener or reader.

Mark Anthony's speech in *Julius Cæsar*, be-

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ginning, "Friends, Romans, countrymen," is the best example of indirect suggestion in the English language. The wonderful compelling power of that speech shows the indomitable impetus of a suggestion so skillfully planted in a man's mind that he believes it to be his own idea. What a past master of advertising Shakespeare might have been!

The law of suggestion is that in the normal state suggestion is the more effective the more indirect it is, and in proportion as it becomes direct it loses its efficacy.

A brief moment's consideration of human experience convinces us of the truth of this law. One has but to recall the popular aversion to the unsolicited suggestions of others, the social undesirability of the person with pronounced opinions, the spirit in which a friend receives uncalled-for advice.

We might be led to wonder why direct suggestion is ever effective, save for the fact that suggestion, both direct and indirect, relieves the recipient of the painful necessity of coming to a decision. Hence it is really ever welcome, even when apparently spurned. It remains in the mind as an alternative, if not as a solution.

Direct suggestion is the most familiar form of

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suggestion in advertising. We recognize it in the thousands and hundreds of thousands of direct commands that greet us everywhere. And when we consider that people are literally washed, clothed, fed, educated, and entertained through these direct command advertisements, we get some idea of the remarkable suggestibility of the popular mind.

There is no question that direct suggestion is effective, but does it get the maximum result? Does it not encounter more opposition than is necessary? Are there not people who resist direct suggestion, who are extremely susceptible to indirect suggestion?

Normal suggestibility and abnormal suggestibility flow from a common source, the disaggregation of consciousness. The difference is in the depth of the cleft in the mind. In normal suggestibility this cleft is not so deep or so lasting. It is evanescent.

Every good salesman knows when the moment to close arrives. A failure to recognize this moment means a lost sale or a redoubled effort to revive once more the proper state of mind. Even though a sale is eventually closed at a second opportune moment, it is never so easily accomplished as at the first.

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In the use of suggestion this psychological moment is of supreme importance. "*Action that is almost automatic*" can be produced only when the suggestion is slipped in at this favorable moment. Remembering that it is but a fleeting moment, it is necessary to obtain *immediate execution* — that is, the *sine qua non* of suggestion.

Reverting once more to the definition of suggestion, we recall that it is the "intrusion into the mind of an idea met with *more or less opposition*, accepted uncritically *at last*." That is, the waking consciousness is on guard against suggestion. Suggestion has a battle which it may win through strength or strategy.

In order to insinuate a suggestion into reflex consciousness every precaution must be taken to guard the door of the inhibitory opposing consciousness.

Direct suggestion takes this door by storm, if possible. Indirect suggestion passes a sleeping sentinel, unchallenged.

To use another illustration, take the difference between the blustering person who loudly announces his intended actions and the silent man who quietly brings to pass his mysterious plans.

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The increased effectiveness and ease of the latter's work is proverbial.

Brevity is one of the signalizing features of indirect suggestion in advertising. Like a successful salesman or a distinguished diplomat, it implies so much and it says so little.

"Eventually, why not now?", "Ask the man who owns one," "Smoked by gentlemen everywhere, have you smoked one lately?" — contrast these three excellent examples of indirect suggestion in advertising with their direct forms: "Buy now," "Positively the best," "Smoke these cigars," etc. Add, if you will, to these direct forms elaborate "reasons why," emphasize them in big, bold type, or print them in three colors. They will never have the strength of the originals.

And yet, at first thought, the direct, bold, assertive statement may seem the stronger. Often this is true, because in the first blush of enthusiasm we fail to reckon with the "opposition."

Every suggestion tends to carry itself out in action unless counteracted by a stronger suggestion. Thus, if we say, "Buy now," we may meet with the alert inhibition — a refusal to buy. Suppose we give six "reasons why," in

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addition to our direct suggestion. Any one of these reasons, or all of them, may arouse opposition, as well as consent. But when we say, "Eventually, why not now?" we take the final overcoming of all opposition for granted. We have eliminated the deliberative process, and, with one swift assurance, have planted our indirect suggestion where it will produce "action almost automatic." In each one of these instances the final decision is left apparently entirely to the reader, while, really, it is made for him. He is thus led to accept the conclusion as entirely *his own* — therein lies the irresistible force of indirect suggestion.

The lingering, indirect, "Good morning, have you used Pears' Soap?" is removed from the direct "Use Pears' Soap," by a gulf of unspoken thought.

There are many instances where attempts to make advertising suggestions indirect have utterly failed. Most notable are those advertisements in which an association of ideas is used, or implied, but which do not, even vaguely, suggest action. We may pass again and again the bill board on which is painted a can of milk bearing the inscription "The Modern Milkman," without ever feeling the impetus to buy this

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brand of condensed milk. We are left as contented as the cows, with our own five-o'clock-in-the-morning milkman. In the event that we wanted condensed milk, this association of ideas might induce us to purchase. But three, or four, or five words would stimulate the act.

Between every advertised article and its purchase yawns the chasm of indecision. Buyers won't jump that chasm. They must be induced to cross by the bridge of suggestion. The description in detail of the process of the act of purchase, or inquiry, is in itself a clever use of indirect suggestion. And yet there are advertisements that entirely omit to mention how the purchase may be consummated.

Touching as it does the very mainspring of human action, suggestion opens to the advertising world an inexhaustible field of study. There is not a good, strong, live advertisement that does not make use of suggestion, in either its direct or indirect form.

Call it "the punch," "the red blood," "the brutal element," "human interest," or what we will, suggestion "delivers the goods," gets the results.

From an advertising standpoint it is better to produce any kind of action than none at all.

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If we can't get purchases, we at least hope to pull inquiries. We know that the man who has once acted in response to our advertisement will the more readily act again. The production, then, of "action that is almost automatic" is very nearly the ideal of advertising.

Many writers of advertising who know nothing about the various laws and phenomena of suggestion use it unconsciously, but the writer who makes them a subject of study will use suggestion consciously and to its full advantage.

Suggestions for Study

1. Select twelve examples of direct suggestion and twelve examples of indirect suggestion used in current reading matter.
2. Select twelve examples of each used in advertisements.
3. Choose from your collections three striking examples of each form of suggestion.
4. Rewrite the direct suggestions in their indirect form.
5. Write twelve direct suggestions to be used as closing arguments in advertising.
6. Write six indirect suggestions to be used as closing arguments in advertising.
7. Write six direct suggestions to be used as trade slogans for (a) tobacco, (b) chewing gum, (c) soap, (d) cereal, (e) tea, (f) victrola.
8. Write six direct suggestions, one each, for the subjects above.

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9. Compare your direct and indirect advertisements and select from your work the strongest three.
10. Which one of your advertisements could be the most widely used, and why?
11. Write, briefly, what thoughts come to your mind in connection with these expressions: "It Floats," "Eventually, why not now?" "Good morning, have you used Pears' Soap?" "Ask the man who owns one."
12. Outline, briefly, what suggestions you intend to awaken in the public mind by your own indirect advertisements.

REFERENCE. — See *The Psychology of Suggestion*, by Boris Sidis; *Influencing Men in Business*, by Walter Dill Scott.

CHAPTER XV

*THE EYE IN ADVERTISING*¹

PEOPLE do not sit down to read advertisements.

The first mission of good advertising is to attract the eye. It must command the immediate and involuntary attention. It must be read, but first it must be seen.

An advertisement that does not successfully appeal to the eye has about as much chance of making an impression as a solicitor who fails to get an interview.

All the good arguments, the carefully prepared copy, the special inducements, are lost on the man or woman who has not read the advertisement. There must be no "ifs" about its being seen, and it must be seen involuntarily.

The advertiser who fails to make friends with the eye, loses his most important messenger, for the human eye stands sentinel at the door of the human mind. To "catch" the eye is no easy task. It is trained to inattention. Even with highly developed observation, which is rare, the eye sees first the things it wants to see, and the things which are "in plain sight." A shout or

¹ From an article by the author in *Modern Methods*.

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a whisper will get the attention of the ear, but the eye may be caught involuntarily only by motion or by something in "still life" that "stands out."

The eye has certain marked prejudices. It is astonishing how often advertisers fail to reckon with them, deliberately forfeiting favor. The first consideration of the eye is for ease. When anything looks hard to read the eye balks. It passes by the customary for the novel, and to the long and tedious it is blind. The eye may be forced to read fine print, long lines, closely set type, but it reads them under protest, obeying the peremptory order from the will.

At its best, voluntary attention is a poor substitute for real, live interest. It accomplishes the work with great effort and small result. It is involuntary interest that the advertiser wants. Advertising is read involuntarily and often under actual protest. "Hello there — what's this?" comes the message from the eye as its attention is arrested, and little by little it woos the mind to follow. But even when the mind is interested the eye may turn traitor if the advertisement grows suddenly difficult. Of all reading, advertising depends most upon this sustained optical interest. Its type arrange-

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ment, black and white effect, or color scheme form a sort of plot. In every good advertisement there should be some one distinct "eye catcher" which cries to the eye "this is interesting."

The novel that holds the reader from "the first to the last" is among the "best sellers." The advertisement that sells most must go the novel one better, for it must first "catch" the eye of the reader and then rivet his attention to the exclusion of the other — to him more important — reading. A novel may be sometimes tedious, may contain "fillers," yet how many readers skip the closely set conversationless paragraphs of the novel!

Imagine asking a man, "Well, what's the latest advertisement?" He would no more own to knowing than he would own to having heard the latest gossip. He sits down to read about war, the stock market, the President's message, the latest scientific discovery. He has no intention of being sold lots or bonds, of learning that a new style of hat has just arrived, or that another brand of cigar should take the place of the one he is smoking.

Yet he becomes aware of these things which he does not intentionally read, and his eyes are

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constantly led from the long columns of news to the easily read, large type articles. His voluntary attention is on the news. His involuntary attention wanders to the advertising — and behold, he is sold a new pair of shoes!

There are advertisements that have an optical effect as pleasing and instantaneous as a well-dressed, pretty woman flashing into view. The meaning of the advertisement “comes home” to the reader and he pays it the highest tribute — “That looks good. I’ll look into it.”

Yet next to the ad he “looks into,” the ad that does the business, there may be another of equal worth which failed to get even a glance.

The first requisite in “catching the eye” is the use of large type and plenty of white space. This rule would scarcely seem to need emphasis, and yet it is often broken.

“But I can’t leave anything out. It’s all important!” exclaims the man whose attention is called to the fact that his ad is overcrowded. And the only result of that ad is the bill rendered by the publishers for space!

“What! Read all that closely set important argument in print? Not much!” The mind of man may delight in logic, but not his eyes, especially when it appears in 8-point or 10-point,

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set solid. It is calculated that more than 98 per cent of the reading public suffer from astigmatism. This fact should be impressed on the minds of advertising men, that their layouts may be "easy to read."

The shape of the advertisement has more to do with its attention value than is generally understood. Newspaper advertisements are frequently at fault in being too wide for their length. Nearly all advertisements four or more columns wide have glaring typographical faults — they contain long, unreadable lines.

In 8-point and 10-point the eye will read a line $3\frac{1}{2}$ or perhaps 4 inches long. Longer lines both confuse and weary it. Save in large type, long lines are an advertising abomination, because in reading, the eye loses the place and attention wanders. Long lines kill the effect of many an otherwise good advertisement.

In using quarter-page advertisements, where there is a great deal of reading matter, a good effect may often be obtained by setting the ad across three or even two columns instead of four.

That the optical center of an advertisement is a place for important news should always be borne in mind, and something of interest as well

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as importance should arrest the eye in the space between the top and the center of the ad.

There are some ads that can be put in the form of suggestions. But there are other advertisements that must be explained, and these present the problem as to how to go into details without giving a tedious optical effect.

This can be done in several ways. Short paragraphs separated with pica white spaces are both attractive and easy to read.

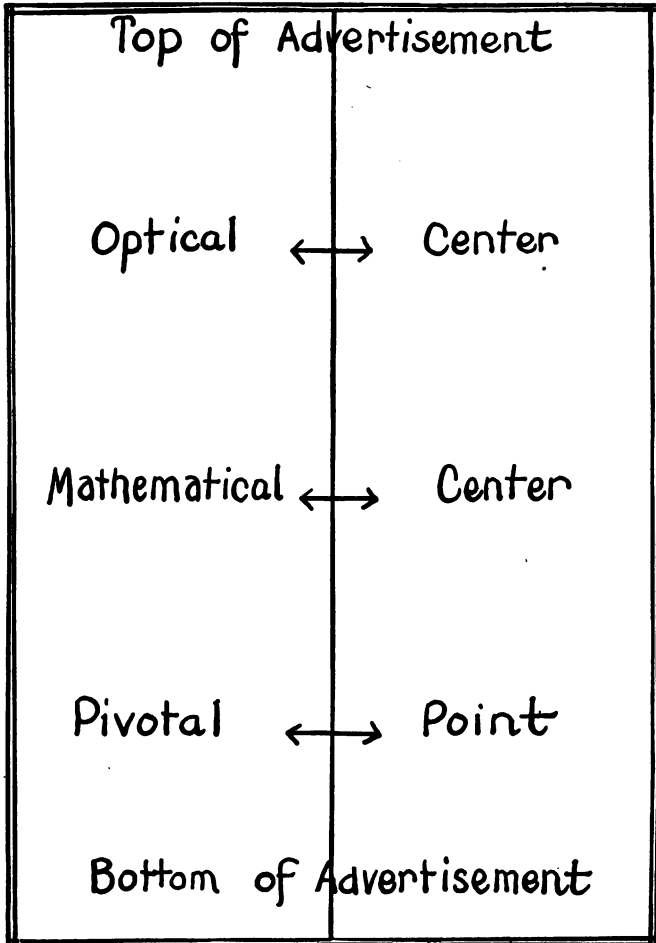
"Tell the story in the heads" is another most effective method, provided, of course, that the head tells just enough, and not too much, arresting the eye sufficiently to insure reading for the smaller type.

Long paragraphs are made acceptable to the eye by beginning the paragraph in large type, 24 or 30-point, and graduating the type, breaking from 24 to 18, and then into 12 or 10-point, as the reading may require.

Upper-case type is not pleasing to the eye. The customary setting of reading matter in lower case has given it an optical value that should always be considered.

Another optical prejudice to be noted in advertising is that the eye reads from left to right. A picture on white space on the left

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Points of Optical Interest in an Advertisement.

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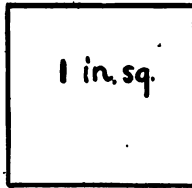
arrests the eye, and important arguments or news items on the right are most certain to hold attention.

As the eye has to read all the rules and dots in an advertisement, the simpler the effect and arrangement, the better. The forceful writers are those who use simple words. The most telling advertisers use type as clear as English.

There has been a lot of talk about the necessity for telling the truth. But truth crushed into 8-point type has little chance against a bold assertion with a lot of white space made by a less truthful competitor. Once an assertion is made in type, it is accepted as truth. Man has respect for the word he sees in print. He may be told a fact by many salesmen, but it comes home to him as the truth when he sees it in print. Type carries authority. That is why in advertising a reputation is built by printed repetition. But the print must be easy to read. It must please the eye.

The simple type effect means good taste. It indicates and marks the best as does "the simple manner," "the simple garment," "the simple life." But anyone who has striven for simplicity has early learned to distinguish it from the unfinished product called "easy." Sim-

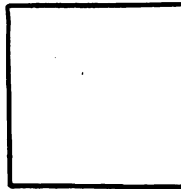
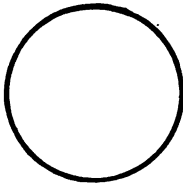
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Amount of space
eye will read
at one fixation

3½ inch

Length of line of type eye
will read at one fixation



Shapes and forms that
attract the eye involuntarily

Other Optical Features of an Advertisement.

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plicity is the art that conceals the art. It need not scream in twelve varieties of type, nor pound in black face, nor boast in caps, nor strive for attention in italics. It does not topple over with big heads, nor lose its balance, nor grab for space at the sides.

The ad of simple type effect has a quiet, positive tone; not too low, not too loud, but distinct, clear, apart from and yet of its surroundings. It rivets the eye. It fascinates, beckons the curiosity, and easily, noiselessly, but surely, sends the message straight home!

Suggestions for Study

1. Glance through three newspapers and cut out the six advertisements that are most attractive to your eye. Mention what points are of optical interest, and also note the design of the layouts.
2. Collect three advertisements with lines set in 8-point or 10-point type wider than four inches. Make new layouts and arrange to break this type-matter into groups not wider than $3\frac{1}{2}$ inches.
3. Collect a dozen advertisements which present some one striking optical feature and write original advertisements of the same subjects. Make new layouts and substitute optical effects which you consider as striking as the original.
4. Write an advertisement employing in a conspicuous

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- way (a) a circle, (b) a square, (c) three 4-point rule stripes.
5. Pick out six advertisements which you consider too crowded. Rewrite them and make layouts for the same spaces without injuring the sense or effectiveness.
 6. Go through the advertising in three magazines and select six small advertisements that "stand out" on the page and tell why.
 7. Glance through a dozen magazines and newspapers. Put them aside and write briefly what you have remembered of the advertisements. Compare your notes with the advertisements and determine, if possible, why each one was remembered.
 8. What advertising in your city has the strongest appeal to the eye of the reader?
 9. Select ten advertisements that you think may be read by an old lady *without* her glasses.

CHAPTER XVI

WHAT ADVERTISING DEMANDS OF THE ARTIST

IN its last analysis an advertisement is an idea.

However striking the display or the illustration, the advertisement depends for its appeal upon the idea about which it is planned. So the first thing that advertising requires of art is to present the central idea.

Take as an example that remarkable advertisement for the Victrola, "His Master's Voice." The idea for that illustration was most evidently in the mind of the writer of that masterpiece of suggestion. Both copy and illustration say the same thing. They are linked so closely together that the idea hits the reader in a flash. It is a dynamic advertisement.

The association of art and advertising is conditioned by certain things which the advertiser must bear in mind. It is impossible for an artist to create a picture which is not clear in his own mind. It must be made so clear to him that he cannot help presenting it.

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The appeal which the picture is to make, and in a general way the scheme of the picture — the way in which the advertising writer visualizes the picture in his own mind — should be indicated, and certain general instructions or suggestions as to style should be made, but the actual technique of the artist's skill should be left undisturbed, if the picture is to be the artist's best work.

The man who sits down before his artist and says, "Put a mountain here, and a tree there, and a bear here," cannot get good art work. If he knew how to draw the picture, he would draw it himself. A good artist knows far better how to produce the required effect. The best advertising writers try to get *en rapport* with the artist.

Human interest should be the striking feature of advertising art, as of advertising writing. Something taken from life, from common, everyday, ordinary experience, is far more certain to appeal than some drawing that is merely "good composition" or ideally artistic.

When the advertising writer has learned to plan his illustration, he can see hundreds of striking, forceful pictures that are certain to sell, on any walk along a business street. He must

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first learn to think in advertising pictures. These pictures, when developed by an artist, must be simple, because they must be as suggestive, as condensed, as the copy. Not a line, not a rule, in the advertisement that is not positively necessary. The reader must catch the illustration at a glance, just as he gets the copy at first sight.

At the same time the illustration must be sufficiently striking to arrest attention. And what is more striking than some experience common to us all? A man winding up his watch before going to bed; a woman trying on a hat before a mirror; a baby upsetting a work basket; a man presenting his best girl with a bouquet of flowers; a woman offering a man a piece of cake she has just baked: some such human point of contact is certain to excite interest, from its very familiarity.

Just as the landscape artist learns to half-shut his eyes and see a picture, so the advertising artist must be able quickly to visualize an article to be advertised.

The ideal advertisement is one in which the copy and the drawing are equally forceful and each tell the same story; but when one is stronger than the other, the stronger should take

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precedence. If the illustration tells the story in a more forceful, suggestive, striking way, then the wording should be subordinated, or vice versa.

Suppose you were handling the advertising for a remedy known as "Miracle Mud," like anti-phlogistine, used for colds, etc. You might have your artist picture a man opening the can of "Mud" and at the same time opening the front of his shirt; or a woman opening the can and bending over a sick child; or a doctor holding out the can to a patient, pointing to the patient's chest; or a nurse in the act of applying the "Mud." Put any of these illustrations on a bill board with the wording "Miracle Mud," and you would give the most casual passer-by a good idea of what you were advertising and its uses, though you say nothing more.

But see what the advertiser and artist have done to this unknown remedy (which we call for illustration "Miracle Mud"). Together with the exact illustration of the can, are the words "Miracle Mud — the Easy Way." This gives no one the slightest clue as to the mystery of what Miracle Mud is.

It might be a shoe blacking to remove mud; it might be some sort of paint; it might be a

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fertilizer. A good imagination might think of a hundred different possibilities, but no one would ever guess from the copy and illustration that it is a remedy. Here is an absolute waste of good advertising, and all because the advertising writer and the artist both failed to see the picture.

In this "Miracle Mud" illustration, the picture might have told the whole story and made effective even such weak copy as "The Easy Way." Even poor copy, reinforced by a good strong illustration, will often "go home."

The copy and the illustration should always say the same thing. They may say it in the same way, they may say it in different ways, but both should do it in a very simple, *easy-to-understand way*.

The writer of an advertisement has to learn to say in a line what the writer of a story would say in a whole chapter. The advertising artist *must learn the same ratio of condensed drawing*, for while advertising obeys certain principles of art and literature, it must be far stronger than either in its suggestive power.

The attention of advertising readers can never be taken for granted. From first to last, it must be snatched and held against their will.

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The only way you can hold anyone's involuntary attention is by being interesting, unusual, unexpected. The copy has to be all of these, so should the art work.

Think of the new ways of showing things. The more *new things* you can picture, the greater will be the success of your advertising art work. Do not allow one more border line, ornament, line, dot, or detail in any drawing you use than is absolutely necessary to suggest the idea at which you are aiming. Strive constantly for brevity in expression.

Illustration as well as copy must conform to optical laws. Contrasts in the illustrations should be strong. Black and white effects may be skillfully employed, as may strong optical shapes such as circles, squares, and arrows. Where hand-lettering is used, remember that upper and lower case letters are always easier to read than upper case capitals. The artist, with an eye to the fitness of things, likes to put nice, square letters into nice, square space — capital letters, because they look better. But the advertising writer must be firm and insist on lower-case letters because they *read easier*.

In any case, where the artistic effect injures the advertising force, art must give way. It

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must be willing to allow advertising poetic license.

The "gaze" movement is an important optical law of advertising art. The eye of the reader follows the eyes of the figures in the illustration. Therefore the object of the advertisement should be the object of the gaze of the figures, whenever feasible. Any illustration at the left of the reading will serve to arrest the eye, as it reads from left to right. Illustrations facing the reading matter attract the eye to the reading. *Illustrations should very seldom if ever be facing out of the copy, and they should be looking at the things they are doing.*

As the whole aim of the advertisement is to incite the reader to action, the figures in the drawing should be in action, not still life effects, but doing something. Artists should be urged to study such technical things as how to make a line of figures seem to move, etc. Space is too valuable to waste on merely ornamental drawing.

Humor may well be employed by the advertising artist, but it must be objective and not subjective humor. The reader must be made to feel a sense of amusement at common experience — not that he is being made fun of, or is liable

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to be amusing, if he acts in response to the advertisement.

Illustrations are nearly always misleading when an attempt is made to present a negative idea. Aside from their weakness, it is practically impossible to use negative illustrations without killing the force of the advertisement. Take, for instance, a carpet house that uses a large electric sign, using the Dutch Cleanser illustration, on which they advertise "Carpetman does not clean carpets this way." In the first place, the observer would naturally infer that the sign was an advertisement for its originators, Dutch Cleanser; next, seeing the name "Carpetman" (this is not the real name), with the illustration, he would jump at the conclusion that he did clean carpets the very way he says he does not clean carpets. But even if the observer has time to think about the matter at all, and reads the denial — how does Carpetman clean carpets? Maybe he cleans them by other even less sanitary methods — the advertisement does not deny them.

See that the advertising picture is as unusual as possible, without sacrificing its legibility. There is everywhere too much sameness in advertising art work. Think of women's ap-

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parel. What an undiscovered field lies here for advertising art development. The average illustration looks like a catalogue cut, yet *Vogue* has a way of exaggerating the fashions that makes pictures interesting and characteristic. Surely others might think of more ways.

Weigh and criticise every illustration as carefully as the copy. Space and cuts cost money.

Suggestions for Study

1. Select twelve advertisements in which the illustration and the copy are not linked together, and suggest changes.
2. Suggest six striking advertisements in which copy and illustration are linked closely.
3. Rewrite the last six advertisements about different ideas, with notes as to illustrations for them.
4. Give twelve instances from your experience of the past week which would furnish ideas for advertisements and illustrations.
5. Cut out twelve advertisements where the illustrations are too detailed and indicate suggestions for new illustrations of less detail.
6. Select six good advertisements in which the illustrations tone in with the display, color of type, etc.
7. Suggest a series of six new ideas for advertising the following: (a) Cream of Wheat, (b) Ivory Soap, (c) Campbell Soups.
8. Give brief instructions for illustrations for your advertisements.

CHAPTER XVII

THE ADVERTISING LETTER

THE nearest approach to actual, personal salesmanship is the letter.

While a step more remote than a personal conversation, it has the advantage of accessibility and none of the disadvantages under which the ablest of salesmen is bound to labor — such as personal antagonism, moods, etc.

When a small amount of money is to be expended, a letter plan is by far the most effective means of advertising. It is one of the few ways in which results may be obtained and traced with a very limited expenditure.

When large campaigns of advertising are carried on, the letter should be an important supplementary feature.

Considering the importance of the letter, it has received a relatively small amount of consideration in the advertising field.

Of all advertising, the letter is probably the most difficult piece of work; as a proof of this, note the hundreds of thousands of poor, uninteresting, ineffective advertising letters that are sent out.

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Did you ever see a druggist prepare a dose of castor oil? He suspends it between palatable concoctions in so skillful a manner that the medicine is down before the victim knows it. That is the way an advertising letter should be written. The advertising should be sandwiched in between such an interesting personal beginning and ending that the reader is impressed even after he realizes that it is a piece of advertising. It is not always necessary that he should realize this at all — for the letter may be used by those who have not yet dared other more open forms of advertising.

If the letter does not get the attention of the reader with the opening sentence, it is a failure. The first three to ten words must arouse interest. This first sentence must go smashing like a brick against the dull disinterest of the reader's mental state. It must be as rousing as a burglar-alarm in the middle of the night! It must stimulate him like a cold shower in the early morning! Then there must be in this letter a paragraph or a few words that are warm, friendly, and soothing. These are not compliments "laid on thick," but a few delicately chosen words that fairly coo to the natural vanity which every human being somewhere possesses.

THE ADVERTISING LETTER

Another feature of this letter must be the special paragraph that gives facts. This must be actual information — not a general statement. These facts must be true and interesting. This is the technical paragraph of the letter.

In conclusion, the letter must incite the reader to action. Before the reader puts this letter aside he should do something definite about it. This paragraph should urge him on, spur him, goad him, if necessary beat him, but *make him do it*.

The whole letter should have an air of extreme sincerity, as though the writer wrote from his inmost convictions. This is such a hard thing to imitate that it is really necessary that the writer be thoroughly convinced before writing advertising letters. An insincere person should not attempt them.

In order to make the first paragraph forceful, make it very short and begin on the “you” side. If possible make your first word “you.” People are most interested in themselves.

Note these opening “you” paragraphs:

You have moved, but you are not settled!

You come first.

Decidedly you should be graduated in a blue or black suit.

It's only fair that you should get first pick.

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Another good beginning is some simple human-interest opening such as:

So often women say to us, "If I'd only known that you were having that sale!"

That's the worst of it! Things get worn out and broken.

Or a letter may begin in some unusual way, such as one of these:

It isn't every day you get a letter from a man past eighty.

Not by a darn sight!

Hello yourself.

Sometimes a letter is opened with a story. One very clever letter writer used often to use incorrect grammar to make his letters sound more natural.

In adopting a letter plan it is best to have all the letters written and approved before the first one goes into the mails. These should be planned for dates, at intervals of a week or ten days apart. The letter plan should be a whole, complete system of selling, and not a haphazard, hit-or-miss campaign.

A fair test list is 5000; 500 receiving regular mailings is better than 50,000 receiving spasmodic letters.

Often people ask how many letters may be

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sent to the same person without response. One man responded only upon receipt of the 17th letter. And his order was a good one!

An effective letter plan is to have the first letter signed by the sales manager or treasurer; the third by the secretary; the fourth by the vice president; and the fifth by the president, etc.

Of course, all the letters should be perfectly multigraphed, filled in to match, and signed in a different colored ink, unless each letter is an original which is usually too expensive a process.

The lines should not be longer than four or five inches, spacing single between lines and double between paragraphs — (save in very short letters).

The letter may be as long as its interest will allow. The average letter should be contained in from a half to a full page, but a letter may be so good that it can stand two pages — (very few letters are so good).

Letters written to people living in the country may be longer. Desirable effects are often obtained by using tinted or personal stationery of some sort.

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Suggestions for Study

1. Note the advertising letters following this chapter and pick out the "special technical paragraphs."
2. Note the beginnings of the letters and determine what is the initial appeal of each letter.
3. Note the closing paragraph of each letter. Are the concluding suggestions direct or indirect?
4. Make a collection of six other good advertising letters and compare them with the examples. Are the opening sentences of collected letters as good as the examples given in the book? Are the concluding paragraphs as strong? Find the special technical paragraphs in your letters and tell whether these paragraphs make the points of the letters clear.
5. Referring back to the notes which you made on the subject of "Honey," write a series of six follow-up letters urging the use of honey and basing your appeal upon the fact that honey is predigested sweet. Bring into your special paragraphs the various ways in which honey may be used in cooking.
6. Out of your collection of advertising, select matter upon six different subjects and write six letters upon each subject, after carefully studying the data.
7. Write a series of follow-up letters soliciting subscriptions for *Vanity Fair*.
8. Write a second series upon the same subject, with the first letter purporting to come from an artist employed on the staff; the second from a staff writer; the third from the editor; the fourth from the owner.

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9. Give twelve instances where, in your judgment, follow-up letters might be effectively employed.

BABY'S FIRST BUSINESS LETTER

Dear Little New Baby:

You've begun to want things before you can talk!

Perhaps you want a pretty new carriage cover, another best Sunday dress, an extra blanket or a beautiful new rattle!

Your mother — who is going to be the most wonderful and wisest person in your world, for many years to come — knows far better than we, — just what you want.

If she will come into the Baby Department of our store, 2nd floor, she can find everything for you there. These articles are dainty and inexpensive.

In response to this letter we will sell her a pair of our fine 25c. knitted booties with fancy trimming for 19c.

Very truly yours,

THE _____

By (Signed) *M. K. Rodman.*

P.S. Mother!

As this is the first business letter your baby receives, why not keep it among his mementos?

A HUMAN INTEREST LETTER

Everybody laughed!

— when the antique chair collapsed with the gentleman who had so proudly entered the drawing-room, a moment before.

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Everybody laughed!

— when the lady tripped on a hole in the library rug.

Everybody laughed!

— when a friend tried to pull down the shade and it tore instead of pulling.

Everybody laughed!

— when the cracked tea-cup broke in the hand of the pretty debutante.

But these were not funny things. They were perfect tragedies of mortification to the hostesses and to their unfortunate guests. Who could have foretold that “the last straw would break the camel’s back” in the full lime-light of publicity?

You know, it’s the way things always do happen. Look about your own home and see if there is anything on the verge of giving out, right now, because we are starting our great February Clearance in every one of our great household departments. These sales give everyone that once-a-year opportunity for house over-hauling. From pots and kettles, in our basement house furnishing department, to carpets, rugs, draperies, china and furniture, we’ve not omitted a thing for the home, from this great sale.

The sale starts Monday, February 1, and that’s not a day too early for you to come. Look your house over right now and see what’s out of order.

Antique furniture is charming in fiction, but Berkey & Gay is more substantial in every day life.

Very truly yours,

MELVIN LEONARD

THE ADVERTISING LETTER

A DIFFERENT LETTER TO GIRLS

Dear Miss Brown:

An ill fitting or shabby pair of shoes is enough to spoil any girl's graduation.

As you go on in life you will find this one thing true — it is the little things that continually mar the perfect day.

Now here you are approaching a very important occasion in your life, one of those times when you want things to run as smoothly as greased wheels — most particularly those things pertaining to your personal appearance. You are anxious, your mother is anxious, and we too are anxious that you should appear at your very tip-top best at the moment of your graduation, when you will be subjected to critical and careful observation.

And it's just such a time as this when one little thing — such as the shoes, before mentioned, a sash askew, an unbecoming hair arrangement, or a poorly chosen dress — will spoil the day for you.

Don't let this happen.

The Blank Company is headquarters for girls' apparel. We pride ourselves that there is not a thing for girls, commended by good taste, that we have not included in our stock. From our ready-to-wear apparel to our unusual selection of fabrics suitable for graduation dresses; from our shoe department to our hair-dressing salon, we are fully prepared to assist you in appearing at your best. And right here we want to say when a girl is awkward it is because she is not properly dressed. Every girl has a style of her own, and we study that style to give it individual distinction.

You can make your wardrobe as inexpensive as you

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choose, for good taste is not at all a matter of spending a lot of money. Just come in and tell us about the things you need and let us begin suggesting.

Our Miss Berggren will be pleased to devote individual time and attention to your needs and to tell you about the several things we are offering you girl graduates, at special prices.

We suggest that you attend to these things right now, before the hurry and rush of the last moment. Why not come in today?

With congratulations,

Very truly yours,

THE BLANK COMPANY

FOUR LETTERS THAT PULLED BUSINESS FROM MEN

Dear Mr. Fulton:

If a blind man on a dark night picked out a necktie for you in The Bright Men's Shop, it would be a good tie!

The only neckties we have are good ties. We carry no poor ties, no homely ties, no atrocious ties.

Of course, your personal taste counts for a great deal in picking out ties — but it is good to know that you are shopping where you cannot make a mistake — either in pattern or material.

Most dealers in neckties have advanced their prices, because silks are going up — but we are selling our ties from the very same qualities of silk at the same prices as before. You cannot find elsewhere so large and good an

THE ADVERTISING LETTER

assortment of ties at 50c. Our ties at \$1.00 and more are unexcelled.

Why not pick out a few new ties now?

Very truly yours,

THE BRIGHT MEN'S SHOP

By (Signed) *C. C. Carney*

P.S. You will find our Wait-on-You-in-a-Jiffy service most convenient.

2

Dear Mr. Martin:

He put his laundry mark on some of our \$1.00 shirts three years ago and is still getting them home every week, fresh and like new.

We call that an acid test for shirts.

If our shirts can give such good service, if they offer the choicest selection of patterns in addition, then they must be the sort of shirts you want to buy.

We want you to appreciate our shirts — because we think them exceptionally well assorted. We have the staple patterns and a lot of snappy novelties, as well, both soft and stiff cuffs. The prices range from \$1.00 to \$10.00.

And just a word about collars: The man who buys collars for us is a crank on the subject. We know that most men are particular about collars — and we are prepared to meet the demands of any man in Toledo on the collar question. Just come in our Arapahoe Entrance and name the sort of collar and see how quick you will get it.

Our Wait-on-You-in-a-Jiffy service is especially planned for you busy men. The separate Arapahoe Street en-

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trance makes our Men's Shop an entirely distinct store for men.

"Here's your change and thank you" — almost before you get the words out of your mouth.

Very truly yours,

THE BRIGHT MEN'S SHOP

By (Signed) *C. C. Carney*

3

Dear Mr. Ebright:

Are there holes in the sox you have on at this moment?

If so, we have picked out the opportune moment to say a word to you about good hosiery for men.

The fact that sox are hole-less is only a third of the story. The other two-thirds is that they are well dyed, with pure antiseptic dyes, and that they fit your feet and ankles.

You may be wearing perfectly new hosiery that is uncomfortable and hard on your feet.

We are finicky on the subject of foot comfort. We believe our Interwoven hosiery is the very best on the market today. The yarn from which these sox are made is very fine and soft. Your feet are never irritated. The sox keep their shape, hug the ankle, and stay up.

We have the various weights and colors — though the majority of men buy black now.

Why not give yourself this one luxury of plenty of these good sox? Stop in our Men's Shop on your way home tonight and buy yourself some and give them a trial.

Very truly,

THE BRIGHT MEN'S SHOP

By (Signed) *C. C. Carney*

THE ADVERTISING LETTER

4

Dear Mr. Cassedy:

Have you put your warmer weight underwear on yet?

This letter is just to remind you — the way your mother used to do — that it is high time to provide yourself with winter underwear.

There's a lot of "horse sense" in this change of underwear with changing weather. No need to let your temperature go down with the thermometer. If you do, you are sure to lower your vitality and decrease your efficiency.

We keep practically every good variety of underwear on the market in our Men's Shop, underwear that sells from \$1.00 the suit, up. Some men prefer wool, some part wool, and still others find a heavy weight cotton warm enough. You can best judge of the proper weights when you have so many varieties from which to choose.

The healthiest men tell us that they have different weights for every season, and change according to the weather. This helps to keep the skin active and eliminates poison from the system.

We have men in our Men's Shop well up on this underwear subject. Five minutes intelligent conversation with one of these men may save you no end of colds and ill-advised purchases.

We know you are a busy man, and we will take the least possible time in helping you select your underwear.

Why not stop in today?

Very truly yours,

THE BRIGHT MEN'S SHOP

By (Signed) *C. C. Carney*

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Dear Mr. Makepeace:

Your business is different.

And you feel it can't be advertised. So that's settled.

Then let us advertise one-eighth of your business. To explain: The Chattanooga Roofing & Foundry Company manufacture and catalogue over 1400 items. They sell to retailers. They sell to jobbers. They sell to contractors. They sell to consumers. In fact, they have at least eight separate and distinct businesses all rolled up in one. Nothing on earth could advertise that whole immense complex business.

But — four years ago we commenced advertising a little side line made in one corner of their factory — a corner about 20 x 20. Today "tin shingles" is one of the biggest parts of their plant.

Nothing in business life is absolutely permanent. The big end today may be the little thing tomorrow, and vice versa. Maybe one little thing that you manufacture has possibilities that you have never even dreamed about.

A good honest "specialty" backed by common-sense advertising could make you rich — easier and quicker — than anything else on earth. Are you *dead* sure you haven't such an opportunity hidden away in some dark corner of your office or plant?

Sincerely,

THE NEW ADVERTISING Co.

THE ADVERTISING LETTER

YES, HE GOT THE ORDERS!

Dear Sir:

I'm almost eighty years old, but I'm going to write a letter. I hope you'll read it *all*.

You see, it isn't every day that you get a letter from a man who has made rockers, chairs, and settees for almost *three-fourths of a century*.

I learned the cabinet-making trade at the bench when a boy. I learned it *right*. But soon I said to myself, "Go west, young man," so I went west, clear to St. Louis, U. S. A. That was 60 years ago. And my seven-story chair factory is almost on that same spot to-day. I grew up and my factory grew up too.

Then, I brought my sons up in the business. I worked hard myself, I worked them hard. They were willing to work hard. They are all officers in this Company to-day. But first they showed me that they had learned the business from A to Z — and that they could sell our line out on the road, against any and all competition.

I have also trained here a faithful, loyal band of employees — men I am proud to call my friends. My men "stick." For instance, my chief designer has been with our house twenty-five years, and the foreman of the factory the same length of time. But they're all my "boys" to me. I take great pride in seeing sons working with their fathers in the different departments here. And their grandsons are coming along! We have all grown up together. That's what has helped to put Conrad's Chair Company where it is to-day.

And my company will go right on growing. Why? Listen — we are constantly improving upon our manu-

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facturing facilities and adding new designs. Some of us may be old hands at the business, but you'll find that our line is always strictly up-to-date.

Furthermore, "Conrad's Chairs" sell and satisfy. They always sell quickly and give the dealers a good honest profit. They satisfy the dealers and customers because they're all made in our regular honest and careful way. They get new customers, always, invariably.

Let me give you a few other reasons: First of all, *quality*. In the sixty years we have been manufacturing we have never cut quality for the sake of economy and extra profits. And we never will. Everybody in the trade knows well that Conrad's never misrepresents. We buy the best woods and season them in our own lumber yards one or two years. We also have our own dry kiln.

Then with the latest and best woodworking machinery we combine absolute honesty of workmanship. Although we fill orders promptly, there is no rough, hurry-up work in making our goods. For instance: We bend all our underlockers. We *double groove* parts of our wood seats, in addition to glueing them. We use largely the bent continuous post construction for the backs, because it is a strong, lasting method. We pass on new designs *every week*, thus our styles are always up-to-the-minute.

Every rocker is absolutely true, restful, and reliable. Every model is *actually rocked in* by expert inspectors before it is allowed to leave the factory. And that same rigid inspection applies to everything else made here. I guess you see now why Conrad's Chairs Sell and Satisfy — why we hold our customers, year after year, some of them — and their sons — as long as we have been in business.

THE ADVERTISING LETTER

Now, in closing, I am going to ask you to do an old man a little *personal* favor. It will take you only a minute. I ask you to tell me on the enclosed postal card if you read this letter. And I would like to have you tell me *frankly* if you can suggest any way in which we can improve our rockers and other goods. That is very important. It is for our mutual benefit.

It will also, naturally, be a matter of great pride to me if I can get an *order* from you *now* for anything in our catalogue. I would just like to show my sons that the "old man" can still sell goods.

Will you help me show them that? It certainly would please me. You can write your order on the enclosed card.

I thank you for the courtesy in reading this letter, and I wish you all happiness and prosperity.

Yours sincerely,

A CLOSING LETTER

Dear Sir:

You hate a quitter.

So do I.

Here goes my twelfth letter. I may fall down — but I won't lie down. Not till you tell me to.

When business is hard to get, you and I both appreciate it just that much more. Give me a minute. Listen — I have one of the largest ——— in the United States.

[Selling argument]

This letter is too long? All right, we'll quit, — but right here and now you've GOT to do one of two things:

ADVERTISE!

Either tell me on this prepaid reply card to come and see you — or tell me “Why.”

Thanking you for reading this letter, and thanking you in advance for signing and mailing the enclosed card,

Yours for quality printing,

A CLOSING LETTER THAT PULLED

Dear Sir:

I guess I must be like that recruit down in Jefferson Barracks. He couldn't hit the target at any distance.

Finally, the enraged lieutenant yelled: “Attention! Fix bayonet! Charge the target!”

Must I charge right into your private office, back you into a corner, and choke out of you the reason why you never paid any attention to my letters to you? You never wrote. You never signed a mailing card. You never did a — thing. And that HURTS.

All I've been trying to do — all I AM trying to do — is this. Get a chance to talk to you for ten minutes. Is there any law against that?

I just want to prove to you that the — is the peer of any in the United States, — on Quality — at Fair Prices.

Won't you “come across” with those 600 seconds for me? How can you lose by getting — wise even if you never give me a solitary order?

Here's the appointment card. Use it. **USE IT NOW.**

Yours hopefully,

P.S. This is a very small thing, isn't it?

THE ADVERTISING LETTER

CURIOSITY PULLED A BIG RESPONSE HERE

"After burning the midnight oil, and translating Italian we've composed an essay entitled 'What is the Western Man Short on!'"

This rather startling revelation deals in plain, frank facts, and so interested our printer that he read when he should have been printing and so delayed our work. But now we are ready and we have a copy for you.

If you dare to read this essay, return the enclosed card to our advertising manager, who will see that you get your copy promptly.

Very truly yours,

CHICAGO MEN'S STORE
(Signed) *Samuel B. Wheeler*

(Card Enclosed)

Dear Sir:

Please send me your essay entitled:
"What is the Western Man Short on?"

(Signed) _____

(Address) _____

Firm address on reverse side of card.

ADVERTISE!

THERE'S TRUTH IN THIS LETTER

"That's the worst of it!"

Things in your house get broken, worn out, lost, and out of date. They do in everyone's house. There is not a single, solitary house in this city where something is not out of order or harmony, at times. Either the sun has faded the front parlor rug, or the laundress has broken the ironing board, or something!

Now, here's the best of it!

Every February our five great house furnishing departments hold a great sale for home-makers, a once-a-year opportunity for house overhauling. The time for this sale has now arrived and more vigorously than ever before these big departments are taking hold with the avowed intention of giving to every housekeeper just what she is looking for in every article she may wish or desire, and at most inducing prices. Starting down in our basement, house-furnishing department, beginning with all the pots, pans, laundry, kitchen articles, etc., this sale sweeps through our big, beautiful rug and carpet department, our drapery section, our china department and finally embraces our great floor of fine furniture.

We have not omitted a single home requirement. We honestly believe this is the most comprehensive sale of this character ever held in this city. But we want to prove this statement to you.

Why not give your home, right now, this once-a-year over-hauling? On the verge of the Spring season, why not take immediate advantage of this sale and replenish, refurnish and refresh your home?

Visit every one of our House Departments. Even if

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your home does not need a single new article — there is, at least, some new idea that you can glean from this sale which we are holding expressly for your benefit.

The sale starts Monday, February 2. We are taking special pains to notify you before making our advertising more general. Why not be among the first-comers?

Very truly yours,

THE JENNINGS CO.

By *A. B. Cox*

EXTRACTS FROM SOME LETTERS THAT BROUGHT BUSINESS

“If you are not too tired, too old, or too rich to make more money — write us.”

“Any kind of answer is better than the dark, thick silence that has entombed you to date.”

“Whatever you want you can do except twirl your thumbs and keep still.”

“Criticize, — jump on the price, kick about the looks or quality, if you think any of these things are wrong, — scare our office cat into a spasm or poke fun at the color of our hair — anything — but don’t keep still.”

CHAPTER XVIII

THE ADVERTISING FOLLOW-UP

SUPPOSE a man were to fall in love with a pretty girl, and call upon her just once, what chance would he have to win her? He would have to call, and keep calling, and telephone, and send flowers, and in all the various ways in which men do those things prove that he was "in the running" and "on the job," before he could dare to put her feelings to the test.

Yet, there is no woman whose favor is more fickle, more difficult to win, or more elusive than that of the buying public.

This is why advertising requires as much skill as trout fishing; the hook must be constantly baited, and the bait must be continually changed.

In nearly every city there is a great per cent of business men whose advertising is never seen. Ask any hundred people about any one of these concerns, and they will assure you that they do not advertise. But ask the proprietors, and they will assure you that they do. Consult the books, and you will find that all the way from \$1000 to \$5000 a year is paid out for "adver-

THE ADVERTISING FOLLOW-UP

tising." The newspapers refer to these men as "sleepers." And so they certainly are! It is a positive insult to the science of advertising to call such a waste of good money — advertising.

Single pieces of publicity, a letter here, a booklet there, a newspaper advertisement occasionally, cannot properly be termed advertising, because they accomplish none of the results of advertising. They only serve to convince the perpetrators that there is nothing to be gained through advertising.

Advertising experts execute such pieces of work at a detriment to their own calling.

The whole secret of advertising lies in the follow-up.

Effective advertising is a chain of ideas, carefully linked together, forcefully expressed, and scientifically calculated to produce a cumulative reaction upon a definite group of people.

Where one letter will fail, ten letters will succeed. Where a month's newspaper advertising will fall flat, a year's advertising will show a splendid result.

And best of all, the advertising done in past years becomes an actual asset, so that the years of past advertising have a cumulative effect.

Before the first advertisement appears in

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print, the follow-up should be planned, and when possible, should be prepared. When advertising is written in this way, it has a unity which it can never have when a single piece of copy is prepared at one time, and another at another, etc. In fact, there should be some one central idea about which the whole thing revolves, and this can be best planned out when the work is prepared, all at once — or at least when one part of it, covering any one particular phase, is prepared at once.

Your follow-up may be of the same kind or of different kinds; that is, you may have a letter plan of six letters; or you may have a letter and six house organs and one letter; or a letter and two folders and two letters, and a card and a letter; or it may be all newspaper copy, or newspaper and letters and street cars, etc.

But the big point is this — link it all up, make it all bring home your point, step by step. Reach your public by every effective means. Remember that one man reads the paper, another the street car card, another opens his mail, while another reads his theatre program, still another will see that bill board. And the man who reads your advertisement in all these places is none the worst prospect — in fact, he is surer.

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But do not scatter your fire. If you cannot afford to do all of these things effectively, do the things you can afford thoroughly. Do not spread your advertising money out thin. Concentrate and follow up. If it is the letter — send sixteen letters if necessary to 5000 men — and land them. If your advertising is properly written, you will be surprised how many you will actually close by this means — not merely interest, but *close*!

You will naturally select the most appropriate means for the thing you are advertising. Small, inexpensive articles — anything under \$1.00 — will sell by mere publicity, but things which require more detailed explanation must be more carefully thought over.

Whatever your proposition is, make your plan first, and by whatever means you advertise —

FOLLOW UP!

Suggestions for Study

1. What follow-up plan of advertising would you use if you were opening up a new department in the largest store in your city?
2. What would be your follow-up for live list of 5000 prospects for an automobile?
3. How would you plan to add a thousand new customers to the principal drug store in your city?

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4. If you were selling stocks and bonds, how would you spend \$10,000 to advertise to doctors and dentists?
5. If you were a printer, what would be your general plan of advertising and follow-up?
6. If you were opening a brand new department store in your city, what would be your general publicity plan and follow-up? What per cent would you appropriate for this work? (See chapter on "The Advertising Appropriation.")
7. If you were putting on the market a new face powder, what would be your advertising scheme?
8. How would you procure distribution for your face powder; through trade journal advertising? Through direct advertising? Or through salesmen, exclusively? Or through salesmen and a follow-up plan? If the latter, what would be your plan?
9. How would you create a demand for your product? Would you use street card advertising, magazine advertising, bill board advertising, or a combination?
10. What original plan of advertising would you suggest for a grocery and market?

CHAPTER XIX

BOOKLETS, FOLDERS, ETC., DIRECT ADVERTISING

DIRECT advertising, under which may be classed booklets, folders, letters, cards, etc., offers the best means of telling the advertising story in detail.

It is only when it is necessary to go into details that the booklet and the folder assume an important place. Barring the catalogue, which has a more or less limited use, the booklet and the folder offer the best means of telling the whole story. This is where the advertiser literally sits down and tells them all about it. Right here is where your gift as a story teller will come in — for the booklet or the folder simply must sustain the interest.

There is probably no place where there is a greater waste of good advertising dollars than in the publishing of poorly written, cheaply printed, badly distributed advertising matter of this type. Some of it never goes out of the offices of the companies who print it. Nearly every office cherishes in its closets uncirculated adver-

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tising, which is somehow or other believed to be getting business — though how it can get business on the top shelf of an office closet, it is difficult to imagine! The next largest percentage goes straight into the waste paper basket of the recipient.

Why? Because it's dull. It's just as dull as some person whom you know is a bore, and who is going to pin you in a corner and tell you a long, tiresome story that you know all about before it is started.

But nobody has to read advertising. No, indeed! That's the worst of it. The people who pay for it seem to have confidence that they will, but they will not. If you do not believe this, go into any office building and examine the waste paper baskets. Or better yet, do this — hand out your folder or booklet to a friend and watch him. If he puts it in his pocket, your advertisement is doomed. It is only when he says, "Well, well, what's this?" that you may know you have his interest. If he glances at it, count upon it he will glance again, and then if it continues interesting, he will read.

But how interesting it must be — interesting in title, color, design, and illustrations!

As a general thing, the booklet should have

BOOKLETS AND FOLDERS

some startling title. It should pique curiosity rather than satisfy it.

There are three ways in which the booklet or folder should tell the story: In the illustrations, in the headings, and in the reading matter proper. To do this is to make for unity and interest, and to give the least chance for escaping attention. The whole thing should be so plain that even a casual glance will give the reader some idea as to what you wish to convey, and will tempt him to read further.

It must be easy to read — printed in good, legible type (see the chapter on “The Eye in Advertising”). It should be well balanced; it should be well designed; and when colors are used, these should be artistically employed.

The styles in booklets and folders vary from year to year, and it is well to keep in touch with these new, up-to-date printing fashions, for the very shape of a folder or booklet may be an asset.

When the subject is one which permits a touch of humor, this may be employed judiciously in the illustration or text, or in both. But no matter how dead-in-earnest the booklet is, it simply must be a gripping, well-written, appealing piece of work in order to bring returns large

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enough to pay for its publication. Practically everything that has been said of other advertising matter applies to the booklet or folder — except the fact that it may be more wordy.

The lay-out or dummy should be made on the same principle upon which you lay out a newspaper advertisement. After having well in mind your subject matter, — your photographs, illustrations, notes, fac-simile letters, etc., — first determine upon the size or form. You will find that your booklet will run in multiples of four pages, 8, 12, 16, 20, 24, 32, etc., and this may or may not include your cover.

After having determined its size and shape, have your printer make you an exact dummy — or furnish you with the paper in order that you may make one yourself.

On this dummy you must first select the places for your cuts. These will appear better if uniform in size, and either arranged in a uniform manner or balanced.

Draw on the dummy outlines of the exact size of the cuts, indicating them by letters, and mark in your copy by number. Try not to get too much copy to a page; it will display to better advantage if there is not too much reading matter.

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While you may have several typewritten pages for your first booklet page, this is all "Copy (1)" — according to your indication to the printer. You can either pin your pages together or mark on each page "Copy (1)." Besides this instruction to the printer, your text should be numbered straight through in the usual way. Paper of uniform size should be used. By turning over to your printer a nice, clean, well-calculated lay-out, which will fit into the space, you will save hours of time, save money, and get a more satisfactory job from start to finish.

Get your proofs and read them each time carefully — read backwards in case you are not certain of catching every error. Folders and catalogues should be handled in exactly the same way.

The more familiar you are with printing papers, the better you will be able to judge effects. Papers are much like materials. It is part of the business of the advertising expert to study papers and their uses.

The booklet or the folder usually makes a bad preliminary piece of advertising matter. It is better as a part of a follow-up system. When you send a booklet, folder, or catalogue upon

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request, you are certain of interest at the start. You may advertise it by letter or otherwise.

It is possible to make a booklet a very beautiful and interesting piece of advertising, one that will be called for and retained.

Similar to the booklet in many respects is the House Organ — a form of direct advertising popular with many wholesale concerns. The House Organ is a little monthly magazine, which is sent to dealers, subscription free, for six months or a year. In lay-out and size it presents the same booklet problems — but it differs in its style of copy. The House Organ must be chatty, confidential, and newsy. The advertising must be cleverly sandwiched in between rhymes, apropos jokes, news, etc. Cleverly edited, the House Organ is sure to get near to the trade and prove a big business getter, particularly when coupled to a strong letter campaign.

Whatever form of direct advertising you use, be sure to put every piece of advertising matter in circulation, and FOLLOW UP!

BOOKLETS AND FOLDERS

Suggestions for Study

1. Collect a dozen booklets and folders that in your opinion are good pieces of advertising.
2. Select the best three in printing, color, type, and design.
3. Which one in your opinion has the most attractive title?
4. Which one is the best written?
5. In which booklet does the writer tell the story most clearly, in pictures, copy, and headlines?
6. Select from the collection a booklet which you think you can rewrite in better style.
7. Suggest a new cover design, different paper, and color schemes.
8. Rewrite this booklet, giving a new place for illustrations, layout, and headlines, and write the story in another way, using about the same number of words, or changing the size or style of your layout to fit your text.

REFERENCE. — *Some Notes on Catalogue Making*, by Samuel Greydon.

CHAPTER XX

PROGRAM ADVERTISING

THE program is the proper place for amusing advertising. Only the advertising writer with a good sense of humor should use the theatre program at all.

Through the program the advertiser reaches the leisure classes in their moments of relaxation, and it may be very effective advertising if properly done.

But the great glaring fault of nearly all program advertising, the reason why it has not reached half its possibilities is that it takes itself too seriously.

If you are sitting in a theatre on the edge of your seat waiting for the curtain to go up to find out what is going to happen in a thrilling second act, you will not employ the interval in reading a serious, finely printed article on life insurance. You might, however, turn over the pages of your program and glance at anything that struck you as unusual.

Now, as a matter of fact, most people between the acts of any good show are thoroughly bored. If the dialogue in the show is good, they cannot



2,900 Hours in Bed?

That is the average time spent in bed by the average individual during the year.

What wonder Better Built Beds make saner, happier individuals!

You owe yourself one of these comfortable Better Built Beds.

*All Bedding on sale, including
Ostermoor Mattresses.*

The Daniels & Fisher Stores Co.

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keep up a conversation that is good enough by comparison. They are keenly, though sub-consciously aware of their own short-comings. Then the air in the theatre is generally heavy, the lights are bright, and the whole atmosphere of the place between the acts is conducive to slumber. But — and here is where the advertiser profits — one must not slumber, one must appear animated, charmed and delighted, and the poorer the show is, the greater is the boredom and the more strenuous the effort to relieve it. A large part of the audience read or glance at the program.

Any advertiser who will go at theatre program advertising, meeting the mood of his audience with the same sort of mood, will get results. Any advertiser who will say something startling will be welcomed. Any advertiser who will cause a smile between the acts, or furnish a subject for conversation, will not only be blessed but remembered.

But, remember, program advertising must be very short, and written for the casual glance. It must be contented with scant attention, if it plants an indirect suggestion.

The program is a splendid place for the florist, the hair dresser, the taxicab or omnibus company,



How glad he was he had
bought that Good Tie in

Daniels & Fisher's
Men's Shop!

A very Human Situation in this Program Advertisement

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the dry goods store, the restaurant, the grocer, the confectioner, the milliner, the modiste, and others. We would not advise it for advertising an undertaker, or for a serious business proposition which is going to make a man think. He has come to the theatre to get away from that sort of thing. If, however, something humorous may be inserted by any concern (burying the undertaker) it will get results.

Suggestions for Study

1. Obtain three theatre programs and glance through them, selecting the six advertisements that first attract your attention.
2. Rewrite each one of these advertisements, suggesting appropriate illustrations.
3. In your city, name three business concerns which you think might profitably use theatre program advertising.
4. Write a series of six program advertisements for each of these concerns, with suggestions as to illustrations.
5. Select six wordy program advertisements and rewrite the copy so that each advertisement is limited to ten words.
6. To what class of people would you appeal in program advertising?
7. What desires would you attempt to awaken in theatre-goers in advertising automobiles, hair dressing parlors, restaurants, department stores?



The Face that Fascinates---

— cared for by our Beauty Salon, is free from hair, moles or other blemishes. We remove them painlessly, permanently, positively by multiple electric needle. Only a graduate operator will work on your face. Make an appointment now. Remember you will never have another face.

The Daniels & Fisher Beauty Salon

Ninth Floor, Tower

Subject Matter Excellent for Program Advertising

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8. What sort of business could be built by advertisements used in programs exclusively?
9. How would you link program advertising to a campaign for a department store?
10. Would you use in program advertising the same text that you use in advertisements appearing for the store in other media? Would you advertise the same departments that you advertise elsewhere, or different departments?

CHAPTER XXI

BILL BOARD AND STREET CAR ADVERTISING

THE bill board and the street car card possess certain decided advantages.

They condense advertising to its briefest, hence its most powerful form.

They are repetitious.

They have color — that all powerful attraction for the eye.

Almost without exception they are cheerful.

These two splendid means of advertising should not be used in place of newspaper advertising. They should be used either for entirely different lines, or supplementary to newspaper copy.

Both the bill board and the street car card excel for suggestive copy. For any article that must make a name for itself — a name which will be capital in itself — there is no better way of advertising. They familiarize the public with any name in a very short time.

To plant and fix one name in the mind of the public, the bill board and the street car card,

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either separately or together are without their equals.

In all cases where an inexpensive article, with good distribution, is to be advertised, either the street car or the bill board is a splendid medium. But, it must be made clear how the article may be purchased — what stores carry it, or if all stores. The most glaring fault of this sort of advertising is that it aims at sheer publicity and fails to supply the connecting link that makes the purchase the logical conclusion.

A splendid example of street car copy is that of the Omar Cigarettes. The spelling of the words with smoking cigarettes, keeping always the same number, was an excellent idea; also the showing of the tobacco leaves, the coloring, etc. No detail was slighted. In a national campaign, such as this, success is to be largely attributed to the fact that the cards are changed every few days, and that different cards are used in different cars, so that riders get a constant change of good copy. This makes the campaign as newsy as the newspaper.

A street car is often the last shot at the purchaser. A man on his way down town remembers that he is out of cigarettes. He sees the Omar advertisement, and asks for them at the

BILL BOARDS AND STREET CARS

first drug store. This same mental process applies to any small, inexpensive purchase which does not involve deep deliberation.

There is probably no better medium for tempting the appetite than the street car card. This has been tested and proved by some of the largest food advertisers in the world. Because of its high suggestive possibilities, it is a splendid medium for flower shops, musical concerns, colleges, etc.

The more condensed the street car copy is, the more powerful is its suggestion. Also, it is well to be specific. One very pretty floral card which read, "Why not send her flowers? Violets, 75c per bunch," might far better have read, "Why not send her Violets?" and then mentioned the special in the corner. This not only cuts out words, but comes directly to the point and makes the suggestion more fragrant because of the word "violets" instead of "flowers."

(You don't smell "flowers," but who can forget the odor of "violets?") This little illustration is just by way of showing the subtleties of street car copy.

Recently the department stores of the country have looked rather favorably upon the street car card. It lacks newness for the store as

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a whole, but undoubtedly can do its share in building up certain departments and adding to the fundamental advertising policy of "being everywhere thought of."

Both in street cars and bill boards, the advertiser should aim to dominate. This may be done either by space or attractiveness of copy — the latter being by far the less expensive method.

The bill board may well be considered the brass band of advertising. It has come in for more than its share of criticism, but this may be largely due to the fact that bill boards have been so hopelessly and unnecessarily ugly and so dull. Sheer publicity they have provided, but, with a few rare and effective exceptions, they have lacked a real human interest.

The bill board is best when isolated. One bill board all by itself is worth twenty-five members of bill board groups.

The copy, as in the street car, should be very condensed and suggestive, the coloring unique. The bill board should be changed as frequently as once a month. In political campaigns, it may be changed as often as a paper goes to press, if necessary.

Of course, a difference in the character of handling either street car or bill board advertis-

BILL BOARDS AND STREET CARS

ing, must be made, depending upon whether these are the sole means or the supplementary means of advertising.

In foreign countries many of the bill boards are real works of art. There has been a marked improvement at home of recent years, and the time will soon come when the bill board, with its cousin, the electric sign, will win its way into public favor and increase its advertising force to the Nth degree.

Suggestions for Study

1. Name half a dozen bill boards and half a dozen street car cards that impress you as good advertisements.
2. Write six street car cards for a flower shop, limiting your copy to not more than 15 words and preferably less.
3. Note the best display of the name of the manufacturer on the street car cards in present use in your city. At what point on the card does the name appear?
4. Obtain a collection of street car cards from the office of the Street Car Advertising Company in your city, and re-write the text for each card, suggesting new illustrations, layouts, and color schemes.
5. Write six striking bill board advertisements for the leading automobile concern of your city, with special reference to the chapter on "Local Color." Suggest color schemes, illustrations and layouts.

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6. Visit your local bill posting concern and carefully note the processes by which posters are constructed.
7. Plan a campaign of bill posting and street car advertising to cover your own city, introducing a new cereal.
8. Figure the cost of this campaign, including the printing, getting your figures from the bill posting and street car advertising concerns and from your printer.
9. Write the copy for the above campaign, originating a taking new name for your product, planning the illustrations, copy, and color schemes.

REFERENCE.—See *Poster Advertising*, by G. H. E. Hawkins.

CHAPTER XXII

SYSTEMATIZING AN ADVERTISING OFFICE

IN order to catch the fleeting returns by the coat-tails, the wise advertising manager will get everything possible in black and white.

To avoid endless confusion he will keep a definite check on everything to spare himself the unnecessary humiliation of being called a liar or playing the part of an easy mark. He will insist that all promises or requests made by him or to him concerning advertising, or other detail of his department, be made in writing.

To lay down an arbitrary rule concerning the systematizing of any office would be a waste of time. Systematizing is an art in itself, and the system that may be worked out in one office might be a complete failure in another.

Some people — there may be successful advertising writers among them — have no gift for system, and it would certainly pay them to employ experts and to adopt useful suggestions for simplifying the details of their work. So many papers and so much really useful informa-

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tion of all sorts may be kept by the advertising writer in a get-at-able way that he suffers a real loss of actual time and money if he fails to make use of this greatest of aids to efficiency.

There are a few practical suggestions, however, which may be of assistance to the advertising writer.

First of all comes the indispensable loose-leaf filing system. This may be used either by letters or numbers, with a little cross-indexed card file, which may be conveniently placed on the top. It is easy to collect all sorts of information, from clippings to literary references, from the cost of making electros to the latest war map, or the newest type of folder, or a good story, or piece of information that would work into the advertising. With one or more such files, and a good cut cabinet, the desks may be kept like men-of-war cleared for action.

If there are many people with whom the advertising writer has to deal, it is well to have a folder for each one of these people, and all correspondence or work referring to that individual should go in his own folder, which has either a letter or number in the cross-index file. Correspondence, of course, occupies separate files and is kept in the usual way.

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Advertisements are far more conveniently kept and handled in dated loose-leaf files than in clumsy scrap books, and in every way the loose-leaf system will be found more sanitary, elastic, and easily handled.

No advertising should be sent for publication without a definite order. This order should state the name of the concern ordering the advertisement, in clear type at the head, the name of the publication, the date of publication, the number of cuts to be used, the space to be occupied, the border rule and margins to be used, the position (if any definite position has been promised), and the price to be paid for the advertisement. Any form desirable may be arranged, but all this information should be specified. Keep a copy of this order. It is the only definite check you have upon the advertising you place. All orders should be numbered and you will find it better to have the order that goes to the publication and the order you retain a different color.

You know that the business office of a newspaper or magazine is a very busy place. There are so many orders, and such unlimited opportunities for things to be misunderstood, that your best protection and your only real protec-

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tion is in making things very plain. Consider, for example, the advertising of a great political campaign, when no check is kept. An unscrupulous publication may, and often has, inserted advertising without any order, verbal or otherwise, and collected payment. This is blamed on the advertising writer, and he deserves it too, for it is a necessary part of his business to keep a check on what he is doing. However unnecessary this matter of having your copy accompanied by an order may seem, the day is sure to come when you will be thankful that you have observed the precaution.

When a large, temporary campaign, such as political work, is being conducted, it is well that every order should have an original and two copies (all three in different colors). One goes to the publication, one is kept by the advertising man, and one is placed in the hands of the treasurer or general manager.

It is but natural that in case of a business dispute, your opponent, who may be a publisher, buyer, or correspondent, should protect himself. Then why should not you forestall the evil day with written orders, and make it known that you never make the slightest promise except in writing?

Orders to publications should always be made in written form. This protects the advertiser from mistakes and gives him a written memorandum of his order. The order blanks should be in duplicate, or triplicate, one copy should be retained in the advertising office, one sent to the publication, together with the copy, and the third may be sent to the business office of the advertising concern. Using different colors for the duplicates will be a decided advantage.

Here is the sort of form that may be changed to fit the needs of the business in question.

Advertisement

No. _____
(NAME OF ADVERTISER)

Name of Publication _____
Date of Insertion _____
Size _____ x Columns _____
Inches _____
Border Rule _____ Margin _____ Cuts _____ Margin _____
Proofs _____ Date Wanted _____
Charge us _____
Remarks: _____

(Signed) _____

Advertising Manager.

NOTE.—Proof of the above advertisement must have the O. K. of our Advertising Department before insertion. (Name of Advertiser) will not be bound for space for this advertisement in excess of above ordered, unless special order for additional space is obtained.

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Where copy of various descriptions is sent into your office, it is well to have some definite receptacle, such as a wire basket, for instance, hung in some conspicuous place, in which all copy must be placed.

In department stores, a system of requisitions may be very nicely worked out and will save endless friction. Have these requisitions in different colors, so that you can see at a glance what the request is for: advertisement, window, sign card, booth, or what-not. These requisitions should state at the top what the request is for and at what date it should be sent to your office.

In the case of copy, the dates upon which requisitions must be sent in for the different days' advertising should all be stipulated clearly. Each should be signed by the person sending it in, and should state very definitely the time when the advertisement, window or other object is wanted.

A tag notice for sales may be made out, to send in two weeks or more in advance of the sale, so that you may visit the department. This system commits the person writing the request definitely to what is wanted and keeps you in close touch with all the people with whom you are working.

On your part, you should reply to these

A requisition form blank such as this will be of the greatest assistance to any advertising manager, whose system is based upon requests coming from various heads and assistants. The form may be changed for the needs of the business in question.

Boost Your Own Department by Getting in Early Requests!



Sunday Copy, Wednesday A. M. Preceding; Monday Copy, Saturday A. M. Preceding; Tuesday Copy, Monday A. M. Preceding; Wednesday and Thursday Copy, Monday P. M. Preceding; Friday and Saturday Copy, Tuesday P. M.

This requisition will be retained in advertising office as a definite check on advertised prices in your department. Please make all requests to advertising office in writing, placing same in basket outside office.

ADVERTISING REQUISITION

DEPARTMENT _____ DATE AD. SHOULD APPEAR _____
FORMER PRICES _____ SALE PRICES _____

SIGNED:

DESCRIPTION: (STATE FACTS ONLY, TELL THE REAL TRUTH HERE. IT HELPS MAKE A BETTER AD. FOR YOU) _____ BUYER

HAVE YOU ANY STICKERS? NOTE HERE!

(NOTE. — This is the heading for a long blank sheet of yellow paper used for advertising data from a buyer or assistant. It may be adopted for other business.)

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requests with other slips giving answers. Here again you employ a color system so that the slips from the advertising office to the buyer are as quickly distinguished by him as his are by you. For example, in a system that has stood the active test of successful use, all requests for advertising are made on long yellow paper; requests for booth dates are on short orange slips; sale notices on bright red; window requests on pale blue; booth notices on rose pink; window card requests on pale pink; etc. In replying to these, window notices are sent on light green; booth dates on long red slips; etc. All slips are placed in folders in the advertising office. The slips go in the folder of the person making the request and bear the statement as to whether or not the request was granted.

There are several other systems which may be useful, such as keeping a loose-leaf card file of all the competitive sales, or other advertising, done during the various months of the year. This will enable you to anticipate competitors in making up your plans. You may utilize these card files, likewise, for any other information which you use month after month and year after year. Having this information at your fingers' ends will save hours of scattered energy.

Sale Notice

Send this notice to Advertising Office two weeks before sale in your department.

We want to hold a sale of

on _____ 191

Buyer

It is VERY important to send this in order to reserve windows, prepare cards and reserve good Newspaper space.

Advertising Manager will visit your department immediately upon receipt of this notice.

Place in basket at left of door.

Send to Advertising Office not later than 20th of Month Preceding.

Booth Requisition

For Department _____

Dates Wanted _____

Merchandise _____

Actual Cost _____ \$

Former Price _____ \$

Sale Price _____ \$

Approximate Estimate of

Sales _____ \$

Signed _____

Buyer

Please make all requests to the advertising office in writing, placing same in basket at left of door.

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An excellent way to prevent the loss of cuts is to pull a proof of the cut on 9½ x 11 manila cards. These will fit into your file drawers, or may be kept in piles on a cupboard shelf. Whenever a cut goes out of your office, note on the card the date and the name of the concern having the cut. When it is returned, note date in ink of another color. This makes a complete record of your cuts.

Various cards for keeping track of sales made through advertising may be worked out, but these must fit the individual case. The same is true of cost-per-reply advertising cards.

Where direct advertising is used, lists of names are best kept in card files, and in making these lists color schemes may be employed to denote whether people are married or single, young or old, professional, etc., according to the divisions required. Keeping up a good active mailing list is sure to assist in any advertising campaign. The various cards may tell what advertising has been sent, when, and what return has been realized.

Any short cuts that save time or relieve you of detail are certain to assist in your advertising work, and once you have grasped the idea, you will accept the help. But remember, too much

Get this to us by Saturday!

Send this notice to Advertising Office one week in advance.

Windows Wanted

By

Dates

Advertising Running

Signed

Buyer

Please make all requests to the advertising office in writing, placing same in basket in outside office.

Requests for Bargain Booth

Month of

Approved as follows:

Date

Day

Merchandise

Requests not approved Because

Advertising Manager.

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red tape is worse, if anything, than no system at all. To be good, your system must be one that you are willing to stick to. It must be followed implicitly, and not once in a while. Plan your system to suit your own individual case, and then work your plan for all there is in it.

Suggestions for Study

1. Visit some concern that sells office furniture and note briefly what pieces you would want to furnish an advertising office. (This is important as you may some day be called upon to select your equipment at short notice.)
2. What sort of information would you collect for your advertising files? List a few of the subjects under which you believe you might file interesting and valuable information.
3. If you have a desk of your own, plan a place for everything now on or in your desk, so that the only thing on it will be the work which concerns your immediate attention.
4. Visit some office and note six suggestions for saving time and labor through system.
5. As advertising manager of some large concern, how would you arrange your time in order to save time in which to be alone and plan your work?
6. How would you keep track of your business engagements from day to day?
7. Name six things which you now trust to your memory which might be better trusted to memoranda.

CHAPTER XXIII

CUTS IN THE MAKING

CUTS are the most definite piece of merchandise that the advertising expert has to sell.

Ideas are intangible. A piece of typewritten copy may look valueless — yes, even the best of copy. Even a drawing is handicapped by its bulkless, flat appearance.

But a cut is a real, definite piece of workmanship — as much as a clock, or a bicycle, or any other article of merchandise. This is probably why there are so many thriving Cut Services. It is instinctive for the merchant to appreciate the thing that has weight and bulk.

Any one who will take trouble to step into a big engraving plant will get a far better conception of the work of the advertising expert when he sees ideas taking form under the skilled fingers of the mechanic.

Many of the advertising fraternity themselves would get a far better understanding of their own work and its details were they to spend more time in the engraving departments — or as they might be termed, laboratories. It is

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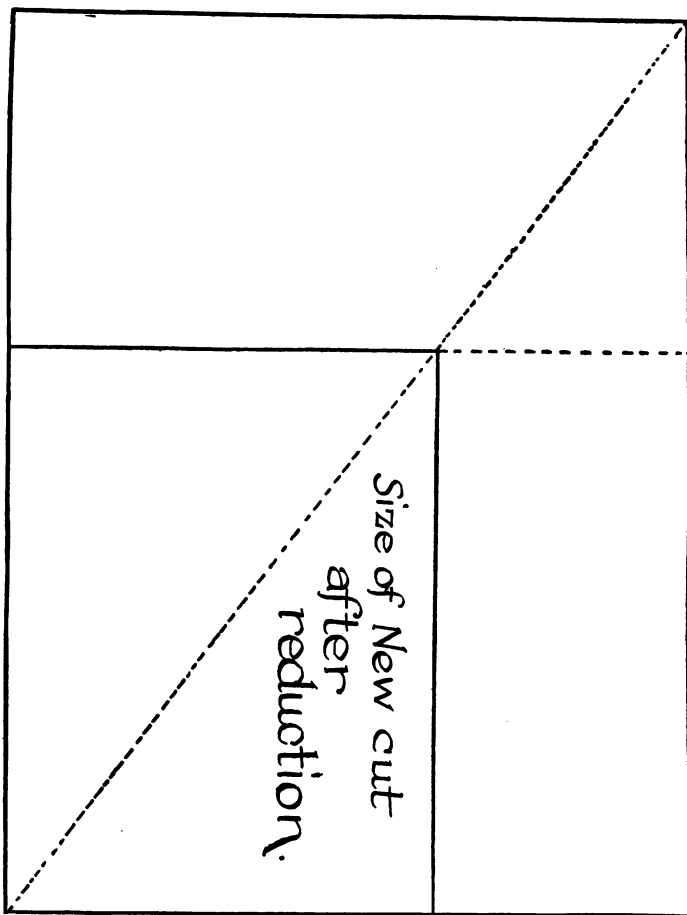
hard to imagine the amount of chemical knowledge necessary to produce a cut.

With any drawing or photograph the first thing to determine is what size it shall be made. Usually drawings are made for half reductions. Sometimes they may be reduced to one-third, or one-fourth, but seldom less than a fourth.

The best way to tell how well a drawing will reduce is to look at it through a reducing glass. Engravers have these glasses, which may also be obtained from any optician. In the case of an enlargement, you must consider the blemishes and whether you are going to lose the fine points of your detail. But the majority of cases with which you are to deal are reductions.

When you have considered your space and how much of it you are to devote to your cut, then make up your mind as to the reduction and mark on your drawing or photograph, "Reduce to 2 cols. wide" — or whatever the width of the reduction may be.

Should you wish to determine what the exact size of your cut will be when complete, point off your width at the bottom of your drawing from right to left. Draw a perpendicular line at the left hand extremity of your measurement. Then draw a diagonal line from the left hand



To Mark Drawing for Reduction

Hold drawing to the light and sketch its out-lines on the back. Draw a diagonal line from the right-hand lower corner to the upper left-hand corner. From the right-hand lower corner measure the desired width on the bottom line. Draw a perpendicular line from the left-hand extremity of the new measurement. The point at which this perpendicular line intersects the diagonal line is the height of the proposed reduction.

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corner through the drawing. At the point where it intersects with the perpendicular line you will have the height of your cut. This gives you the exact measurements and is very useful while the cuts are still at the engravers and you are laying out advertising. (See illustration.)

While outside of a book devoted exclusively to that subject, it is impossible to explain in detail the work of the engraving plant, a general idea of the different styles of cuts will be of interest and value.

The zinc cut is the simplest and least expensive sort. This is made from pen and ink drawings and is particularly effective in newspaper work, or wherever there is need of sharp contrast and simple lines. It may be used in several colors when these colors are flat poster effects. The color work in flat tones is also less expensive and takes less time to print than other color work.

In making a zinc, the drawing is photographed on the sensitized zinc. This is then rolled in ink, and topped with dragon's blood powder, which "cleaves" or backs up about the edges of the inked impression of the drawing. The zinc is then given an acid bath, the acid eating away the metal save about the edges of the drawing.

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The zinc is then baked, powdered, and bathed until it is eaten to a sufficient depth. When it is finally completed, it is routed out on a routing machine. This completed cut is not usually mounted for a newspaper. Newspapers use "floats." For other presses, the cuts are mounted on wooden blocks. Write "mounted" if you wish your cut mounted, otherwise it will be made a "float."

A photograph or wash drawing calls for a half-tone. The half-tone is a piece of work as delicate as the mechanism of a watch, and its production may well be compared to the most delicate work done by the jeweler. At the same time the making of a half-tone requires photographic and chemical knowledge. The photograph for a half-tone is taken through a screen. This screen is a glass ruled with a diamond into a great number of fine lines. The glass is ruled diagonally and is cut in the middle and placed together to make perfect little square spaces which show up through a magnifying glass as very fine dots. The cameras are very delicately adjusted to bring out the high lights in fine half-tone productions.

The size of the ruling of the screen determines the fineness or coarseness of the half-tone. The

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proper screen for the cut depends upon the quality of the paper on which it is to be used. Newspapers use very coarse screen cuts — a 40- or 50-line half-tone (meaning a half-tone taken through a screen ruled with 40 or 50 lines to an inch). Other screens used are: 60, 65, 80, 85, 100, 120, 133, 150, 175. (There are other screens, but these are the most popular.)

Many magazines, such as the *Ladies Home Journal*, etc., use a 133 screen. This is the screen used popularly on glazed paper, on which much of the advertising is printed. But here again the screen to be used depends upon the grade of enamel or coated paper which you are to use.

It is very important that you should consult the engraver freely and tell him for just what purpose you are going to use the cut. Half-tones are never used on rough papers except in offset printing or rotary photogravure.

In making colored illustrations the usual screen used is 150 lines. These colored illustrations are made in a series of half-tones which are printed one over the other — in process work. Usually four plates are used, but often as many as nine or more are required for very fine work. Good effects may be obtained with three colors.

CUTS IN THE MAKING

After making a key plate the engraver works from this, the three primary colors used being yellow first, then red, and last blue. The fourth plate is black.

Lithography and photo-lithography (processes of engraving on stone, zinc, and aluminum) are used in the production of letterheads and posters, etc. For fineness of detail in this class of work they are unexcelled.

In considering the amount of work which goes into the making of good cuts and the expert knowledge that is required of the skilled workmen, the cost of their production is comparatively small.

Suggestions for Study

1. Visit an engraving plant and write an account of the information which you obtain. Do not attempt to make your account "literary," but give every fact as you observed it in such a way that another advertising writer might base advertisements upon your information.
2. For what purpose would you use a zinc cut?
3. For what purpose would you use a half-tone cut?
4. Take three drawings and mark as directed, for reductions as follows: $\frac{1}{2}$ reduction, $\frac{1}{4}$ reduction, 2 inches wide.
5. How high will your completed cuts be?

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6. Obtain from your printer samples of paper which will reproduce 150-line half-tone cuts, 133-line half-tones, 120-line half-tones, 85-line half-tones. Note the varied texture of this paper.
7. When would you order your cuts "mounted?"
8. In reducing cuts for a booklet would you make them uniform in width, if possible?

CHAPTER XXIV

“PUTTING IT OVER” IN THE MAGAZINES

IF it were definitely known of a certain man that he read the *Saturday Evening Post* every week, it would be comparatively easy to tell a great many things about his intimate life.

Such a man would be personally very clean. He would use Ivory soap in his bath, Pears' soap for his toilet, and Williams' soap to shave with. His skin would be delicately fragrant from talcum powder. He would undoubtedly at one period or another have used Pompeiian massage cream. His teeth would be in a remarkable state of preservation because of his large collection of tooth brushes and their regular and scientific use. He would also have the best tooth preparations on the market — pastes and powders by turns. He would shave with a Gillette safety razor. This *Saturday Evening Post* reader would begin his morning by eating Cream of Wheat breakfast food. He would specify Campbell soup on his menu. If he was not a smoker, he would be an inflexible — almost an impossible man. But the chances

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are that with a decent disposition this man would be a smoker. He would chew Spearmint gum. One of the chief ambitions of this man's life would be to own the finest automobile in the world with all its accessories.

If there is any doubt in your mind that this is a true picture of a *Saturday Evening Post* reader, meet one and find out. A man is the product of suggestion, direct and indirect, and so clever are the suggestions of the advertisements of a magazine, that that magazine comes to play an important part in the life of its readers.

If high cost is an indication of high class, the very best advertising in the world is run in the magazines. There should be about the same distinction between newspaper advertising and magazine advertising that there is between newspaper writing and magazine writing; the magazine advertisement should be a more polished piece of work in every respect. It comes before an audience that has time to give it a more leisurely consideration.

Further than this, magazine advertising is the fringe of high class writing, and as such receives the consideration of the readers of H. G. Wells, Robert W. Chambers, and their ilk. The magazine is retained longer than the newspaper. It

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is read in a more painstaking way. It makes up in permanence what it loses in news value.

Distinctly a class proposition, the first problem is the proper placing of magazine advertising. Which magazine or magazines will appeal to your particular prospective purchasers? If you were advertising an automobile, you might pick the *Saturday Evening Post* with its tremendous circulation. If you were to advertise books, you would probably choose such a magazine as *Current Opinion*. A mail order proposition might suggest to you *Vogue* or *Vanity Fair*. You might have an article such as a typewriter, an electric reading lamp, or a breakfast food, when you might use all these magazines in combination.

Before you write your copy the first question to decide is whether or not you are going to specify position. The position places are the back cover, the inside of the front and back cover, and the advertisements before the reading matter and after the reading matter. The back cover has the highest attention value and the inside of the covers the next, and so on. Extra charge is made for these positions. The practice of running the advertisements of reading

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matter, which many magazines are now following, is of great value to the advertiser.

In making your layout, marking the type, etc., the same rules apply which hold good in newspaper advertising. Sometimes the column widths of the magazines vary, but these should be measured, or measurements on the rate cards noted.

The paper on which a magazine is printed is so much better than that of the newspaper that better cuts may be used with telling effect, while the fact that the magazine is read in a more leisurely manner permits the use of illustrations of a more detailed character.

But in exact ratio as the cost of the space goes up, so should the character of the copy go up. Not only is the space more costly, but you are competing for attention with the best writers of the present day, as known to the magazine editors and the reading public. *The manufacturer who exploits his product in the magazine should be willing to pay the top price for the highest grade of expert advertising advice and service that the country affords.* He should steer clear of all commonplace advertising. His copy should be not only convincing, it should also be fairly hypnotic.

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Magazine copy should not be a combination of several men's half-baked ideas; it should be the result of one man's knowledge of his subject, and gripping, compelling power as an advertising writer.

In many instances magazine advertisements sacrifice strength to artistic effect. This comes about primarily from the fact that the copy and the illustration are not linked together closely enough. It may be because the copy is prepared in some agency where the copy-writer and the artist are both working out a third person's idea, or that the copy has been written to fit the illustration, or that there is the blending of several half-baked ideas as previously mentioned. But the result leaves the reader guessing as to whether the advertisement is written for embroidery or chocolates. Then there is a lack of the "red-blooded punch" in much of the advertising, which again suggests that too many people have gone over the copy and killed the idea. But chief of all is the fact that *suggestion* — that great dynamic force of all good copy — is not used in its most powerful form — the indirect suggestion.

Wherever indirect suggestion is employed, you have masterpieces of advertising copy that stand

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the test of time. Two classics that run year in and year out and will never be surpassed for their products are:

“Good morning, have you used Pears’ Soap?” and that wonderful piece of human-interest copy, “His Master’s Voice.” In the Victrola advertisement is that remarkably skillful linking of the idea and the illustration. Both say the same thing — and both say it so that it goes straight home to the reader at the very first glance.

Peculiarly happy in their choice of advertising writers have been the great tobacco concerns. No finer example of advertising skill appears in the magazines than the advertisements for Velvet Tobacco, Prince Albert, Fatima, Omar, and the rest. These advertisements are compelling, usually full of suggestion, appealing in illustration, tempting to the last degree, and in every way perfect pieces of workmanship.

The soap advertisements have always, like Ivory, floated on top of the advertising wave. Little Fairy is as dainty and delicious in copy as in illustration; and good old scrubby Sapolio has always been in the front ranks of the leading advertisers.

The tooth-brush advertisements, while smaller,

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are remarkable for their clear, fine copy of a serious, straight-from-the-shoulder type. These advertisements are educational, too, and have, without a doubt, actually improved the teeth of magazine readers. An adroit piece of copy was used by one of the tooth paste advertisers in the wording, "Consult your dentist regularly and use ——." The dentists themselves are now doing more to explain to patients the proper means of cleaning the teeth and the proper brushes to use, and emphasizing the fact that "a clean tooth never decays." It is not improbable that they have been influenced by the advertising campaigns for clean teeth.

Another advertising campaign that has been run in comparatively small space, but very effectively, is for rubber heels. The rubber heel advertisers use gripping copy in which the suggestion is usually rather clever. The very name "Cat's Paw," suggests a soft, velvety tread, and more than this — for it implies all the grace of carriage so characteristic of the cat.

Among other extremely interesting magazine advertisements, from a psychological point of view, are those for the large public service corporations. The Telephone Company has been steadily making friends with the public

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through advertising. Rather more recent are the advertisements of the Pullman Company. This advertising does more than create a friendly feeling in the minds of the public. It has a tendency actually to bring about better service, and more considerate treatment throughout, for these corporations begin to think out better service from the time that they begin to speak to the public. The time will soon come when more of them will come into print. With the right kind of advertising and plenty of it there will come a far better understanding between capital and labor.

Anyone who has glanced through the advertising in magazines appealing to the more studious readers is sure to be impressed by the remarkably clever advertising that is done for books. A large proportion of the advertisements are far better than the books. They beckon with the promise of wild tales of adventure, with knowledge as condensed as a food tablet, with striking instances of daring deeds, and fascinating editions by famous authors. One can gain a very fair smattering of good literature, and keep well posted on the gist of many of the books, by merely reading the advertisements. Most of these book advertisers are exceptionally

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clever students of the science of advertising. Occasionally, however, one does run across an advertisement for books that reads like a patent medicine advertisement.

Every magazine has its own particular class of readers. Probably the *Saturday Evening Post* is the best "mixer," and even it has a pretty definite following. It pays to study these readers and to have a fairly accurate composite picture of the sort of person addressed before the magazine copy is written. For example, one would hardly write an advertisement to women in *Popular Mechanics*, nor should one write to men in *Good Housekeeping*. This seems a self-evident statement, and yet from time to time there appear advertisements in *Good Housekeeping* addressed to women in decidedly masculine language. An advertisement that talks of bringing "the consumer and the dealer closer together" is not worded in such a way as to bring home the thought of reducing the grocer bill to the average woman, nor does it tempt her, as would a suggestive food advertisement, worded for women. Advertisements that describe the construction of an article are not so good for women as those that tell what are the results of the construction. Faults in such

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advertisements are undoubtedly due to the fact that a great many men who write advertising do not quite grasp the psychology of women.

The layout of most magazine advertising is strikingly good. The paper on which magazines are printed permits the use of half-tones and wash drawings, and most advertisers not only spend more money on the art work, but use a more detailed style. The great objection is that in too many instances the copy is written for the drawing — and there is a lack of co-ordination — also a lack of idea in the illustration itself, which seems to be used because it is pretty rather than because it is strong.

In its last analysis the difference between magazine advertising and other forms of advertising is entirely superficial. One may have better paper, better art work, better layout — but the main, gripping, vital thing is the “punch” in the copy. Not every magazine advertiser really, honestly, and convincingly “puts it over” in the magazines. It is pretty safe to say, too, that the strong, effective masterpieces of magazine advertising were the work of one advertising expert and one only. A thought less subtle, a word less strong, and such advertisements sink to the level of the ordinary.

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Sometimes one sees, too, a spark of this particular sort of genius, a startling piece of advertising work, in a letter, a circular, or flashing like a lost diamond in some inconspicuous little advertisement. Many a man has it right in his hand and does not even see his advertising opportunity. He fails to "put it over" — from a lack of understanding, a lack of faith, — or both.

To "put it over" in the magazines, the manufacturer needs confidence in his product, confidence in his medium, and confidence in his advertising manager.

Suggestions for Study

1. In which magazines would you advertise a new face powder selling at 25 cents a box?
2. In which magazines would you advertise a new face powder selling at \$4.50 a box?
3. Originate a name for the \$4.50 face powder and write advertisements to appeal to three distinct groups of readers: fashionable women, extravagant women, intelligent women.
4. Cut out of current magazines 12 examples of good advertising and give in detail the points in which these advertisements excel.
5. Re-write each advertisement for the same magazine in which it appeared, presenting a new idea cal-

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culated to appeal to the sort of people who read that magazine.

6. Write six advertisements addressed to women about a new stove, getting your data from current stove advertising and naming the magazines in which *your* new advertisements are to appear.
7. Cut out advertisements addressed to men about some new automobile accessory and rewrite these advertisements.
8. Write six advertisements to men and six advertisements to women on the subject of your favorite tooth paste.
9. In writing candy advertising, would you address women or men?
10. Name six articles advertised for men which exclude women as purchasers.
11. Name 20 articles purchased by women, excluding men purchasers.
12. Name six articles for men commonly purchased by women.

CHAPTER XXV

"CASH MONEY" RETURNS FROM ADVERTISING

Too many advertisers are contented to expect a return from their advertising at some indefinite future time.

Just as the prospector is always expecting to strike it rich, so men who advertise without knowing just why, or what they are doing, hope to wake up some day and find their mail full of money or their shops crowded with eager customers.

Of course, some day some heir to your estate may get a return on something you advertise with high hope, but this is cold comfort.

Remember, advertising is after all a plain dollar-and-cents business proposition, and you had much better take your money and buy yourself an automobile, or something you will get some solid pleasure out of, than to invest in *luxurious advertising*.

Advertising becomes a luxury when you cannot set a definite time for the returns to come in.

Publicity, while eventually forceful, is very much more costly than advertising, just for this

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reason — that you cannot set any definite time for the returns to come in.

Of course, there is an element of gambling in all advertising — which may be what makes it one of the most fascinating of all business games. Perhaps your offer will not take with the public, perhaps the advertisement is not strong enough, or is too strong, or your strategy is poor — or maybe all of these things are poorly planned. If the advertisement does not pull, don't wait. Don't send good money after bad. Do something at once.

The length of time within which you should expect your returns depends upon the nature of your business and how long you have been advertising. Advertising is cumulative, and the back force of many years of advertising will keep any concern going ahead for a time. For example, if you have a national street car advertising campaign, the end of a year should show good returns.

If it is a newspaper campaign, with *news* elements, your returns should be more rapid; while if it is a letter plan, your returns should be immediate. Then again some types of business require longer time to work them out than others. Usually the compensation for the man

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who plays a long game is higher — but this is as it should be, as he has longer to wait.

In the dry goods business, returns must be realized each and every day. Here advertisements may be keyed and mistakes of policy most readily determined. In cases where the merchandise backs up the advertisement, and the advertisement is written with a straight-from-the-shoulder sense of earnestness, the returns will come as they should come — daily — at once. If they do not come — something is wrong.

What applies to dry goods, applies to any other retail business.

In nationally advertised products, such as automobiles, hosiery, food products, etc., a long campaign to make the public familiar with the article is necessary, and at least a year's time is required before one may reasonably expect to realize on the advertising. In some of these propositions, it is estimated that the investment will return itself at the end of the first year, and that thereafter the concern may look for "velvet."

Where the risk is smallest it is often the most urgent to get immediate returns. The man who has only \$500 to invest in advertising can

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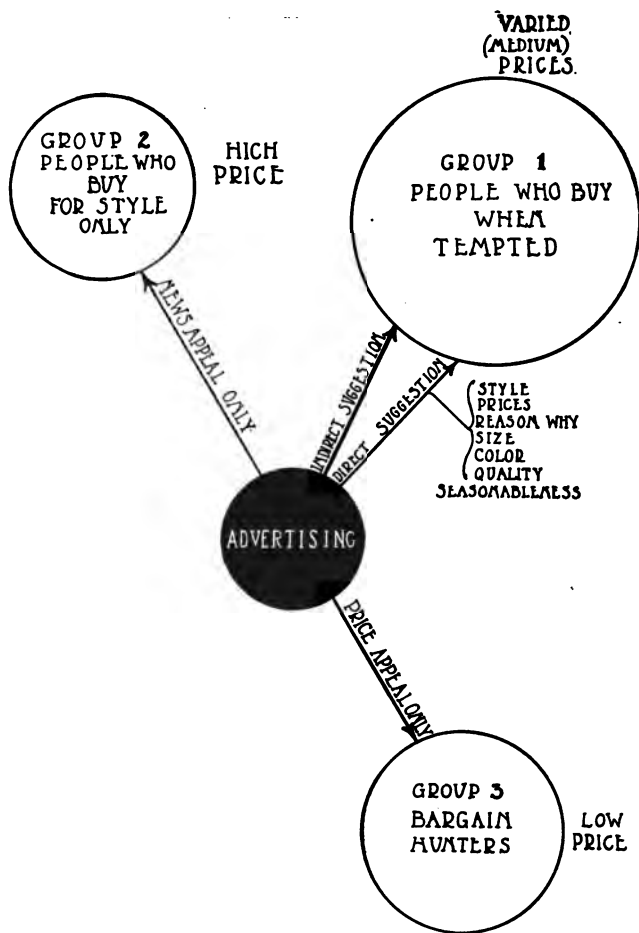
seldom afford to wait as long as the man who invests \$25,000 or \$50,000. In such cases a letter plan, properly handled, will bring immediate returns.

It is the duty of the advertising man to refuse to handle any business from which he does not believe a reasonable return may be expected.

With the proper handling, advertising is more certain in its outcome than either law or medicine, with which professions it may fairly claim to rank.

Suggestions for Study

1. Choose any concern which you may make a subject of study at first hand, — some local concern, if possible, and one that may be nationally advertised.
2. Secure full data for an advertising campaign.
3. Fix an appropriation.
4. Make an advertising plan in detail.
5. Prepare a complete system of follow-up advertising, carrying out your plan in every phase, and be sure that every piece of copy is linked to the plan.
6. Compare your newspaper advertisements, magazine, billboard, street car, and other advertisements with previous work and criticize it carefully.
7. If possible, have some interested artist illustrate your ideas.
8. Try to sell your whole plan or part of it to the concern. This last step will be the final test of your ability.



These Groups represent the Buying Public

Much of the department store advertising appeals only to group 3, one of the two smaller groups. This is perhaps the least desirable group, as it comprises

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people who make a business of shopping and are known in stores as "swaps."

It may be noticed in the advertising of clothing that the life of a given style is 60 days. This time may be divided into periods of 20 days each. During the first 20 days advertisements should appeal to groups 2 and 1; during the second 20 days to groups 1, 2, and 3, and during the last 20 days to groups 3 and 1 — with special stress on the appeals in the order given.

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